THE COMPLETE WORK

OF

REMBRANDT

EIGHTH VOLUME

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THE COMPLETE WORK

OF

REMBRANDT

HISTORY, DESCRIPTION AND HELIOGRAPHIC REPRODUCTION

OF ALL THE MASTER'S PICTURES

WITH A STUDY OF HIS LIFE AND HIS ART

THE TEXT BY

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FROM THE GERMAN BY FLORENCE SIMMONDS

EIGHTH VOLUME

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PREFACE TO THE EIGHTH VOLUME

We have now completed the eighth and last volume of this work. The author and the publisher may be permitted to rejoice at the successful conclusion of their arduous task, after twelve years of common effort.

The time occupied by the publication has no doubt seemed considerable to our subscribers. But, setting aside the interruptions caused by the ill-health of the author, the difficulties of his undertaking were very great. He had to study the six hundred or so of pictures that represent the work of Rembrandt as a painter, pictures now distributed throughout the public and private galleries of all Europe, and even of America; he had to describe them, and to reconstitute their history. These pictures had then to be photographed and reproduced in heliogravure. If, during the course of such searching examination, many works hitherto accepted as authentic proved to be apocryphal, or due to pupils, on the other hand, nearly two hundred unknown pictures came to light. We must add to all these sources of delay the time required for printing the text in three languages, and for making impressions of the heliogravures, which amount to some 600000 copies for the complete edition.

This eighth volume is the one which has been longest in preparation; but, as will be seen, it is far more important than any of its predecessors. While in these the author described all the master's pictures in chronological order and traced the course of his artistic development, in this last volume, drawing upon the documents that have been preserved to us bearing on the artist's life, he has written Rembrandt's biography, and a study of his art. This is followed by descriptions and reproductions of fifty-six pictures discovered during the course of our publication, the re-appearance of many of these being mainly due to the interest excited by our undertaking. It was at first proposed to publish the latter in a supplement, but in the interest of our subscribers, we have preferred to give them here, in order to present the sum of Rembrandt's painted work, as far as it is known at present, in these eight volumes. For a like reason, we give reproductions of old engravings after pictures that have disappeared. And further — last, not least — we transcribe 437 documents of the highest interest to students, bearing upon Rembrandt and his works, and covering his whole life-time, and a certain period after his death. These documents, collected with the greatest care and the utmost completeness by Dr. C. Hofstede de Groot, are here given in the original, with commentaries and summaries in English.

Owing to this superabundance of material, we have been obliged to forego enumeration of Rembrandt's drawings and etchings, which, reduced to a bare catalogue of titles, would have had no scientific value. It was the less called for, as very complete special works on Rembrandt's etchings have been published in our days by E. Dutuit, D. Rovinski and W. von Seidlitz, while Dr. Hofstede de Groot has prepared an elaborate catalogue of the drawings, comprising over 2000 examples, which will shortly be published. Rembrandt's admirers will have no difficulty in procuring these special works. Our object, on the other hand, has been to give the most careful and complete annotated description of Rembrandt's pictures, and this task we may claim to have accomplished more perfectly than has ever yet been done either for Rembrandt or any other painter.

May our work, the completion of which coincides with the celebration of Rembrandt's tercentenary, contribute to the glorification of the great Dutch master, and prove an incentive to the study and comprehension of his immortal creations!

Paris, February, 1906.

THE PUBLISHER.

THE LIFE, CHARACTER AND ART OF REMBRANDT

I

REMBRANDT'S BIOGRAPHY

WHEREAS the life of the « Painter-Prince », Peter Paul Rubens, in the Spanish Netherlands was as brilliant and luminous as his pictures, that of his more youthful contemporary in the northern Low Countries shows strong contrasts of light and shadow, a peculiar chiaroscuro akin to that of his pictures, in which the darks occupy far more space than the lights. His very earliest biographers, though they speak of his brief happiness, have far more to say of his evil days, those evil days for which he is judged mainly responsible himself. Documents relating to the artist, which have been discovered by Dutch students during the past decade in considerable numbers, give a similar picture of the master. It is true that they show the tales of Houbraken and his followers to have been very much exaggerated, occasionally even untrue, and very unfair to Holland's greatest son, whose works were no longer understood or appreciated by his epigoni; but if the old biographers hold Rembrandt himself responsible for many of the misfortunes of his old age, for his debts and his distress, they are not altogether wrong. The documents clearly prove that Rembrandt was a very bad manager, that his passion for art and artistic objects made him run into debt, and that he had no notion of economy, in spite of his personal frugality. Indeed, they might seem occasionally to condemn Rembrandt even more strongly than his biographers; they have, in fact, been interpreted in this sense; and upon their evidence the master has been condemned for moral obliquity, debauchery and deceit. But such conclusions would be by no means justifiable, even if we had not Rembrandt's own works to bear eloquent testimony to his lofty moral purpose, his deep religious feeling, his warm heart and his iron industry. The archives throw practically no light at all on the spiritual

development, the thoughts and feelings of the artist; and they are not even to be depended upon as statements of facts, when they contain the depositions of persons who were Rembrandt's opponents in law-suits, and consequently prejudiced against him; the affirmations made by these persons solely in their own interests were probably often very wide of the truth. But the archives seem indisputably and almost unanimously to establish the master's irregularity of life, and unpractical habits, the weaknesses of his artist-nature. He was, in fact, thoroughly unbusiness-like, obeying his artistic convictions only, and living wholly for his art, in which he felt a lofty pride and for which he sacrificed everything; an enthusiastic collector, deeming no price too high for a work of art, careless of the opinions of others, stubborn and angular, absorbed in his own intellectual life and in the interests of his home; easily excited, sensual in temperament, affectionate and sensitive, but blunt and even unjust when he was crossed, when his rights were infringed or his artist-pride was wounded; thus he stands before us, as contemporaries and archives reveal him; a very man, whose brilliant aspects have of course their dark sides; a gem, but one that was hard of grain and rough to the touch.

I propose to give in the following pages a brief picture of the artist's life, as an introduction to and commentary on the documents in Dutch archives relating to Rembrandt, and the various mentions of him gleaned from contemporary sources, a complete collection of which has been made and transcribed for this volume by Dr. C. Hofstede de Groot.

Rembrandt van Rijn was born at Leyden on July 15, 1606. This is the date given by Orlers, the burgomaster of his native town, his compatriot and senior, a person whose statements have been shown to be peculiarly accurate. Rembrandt himself gave different accounts of his own age on different occasions; from some of these we might conclude that he was born either in 1607 or 1608, but his earliest pronouncement on the subject, made in the year 1620, agrees with that of Orlers, and is certainly the most trustworthy. His parents were well-to-do members of the lower middle class in Leyden. His father, Harmen Gerritsz (born 1568 or 1569), was a miller. In addition to his windmill at the Witte Poort, a minor share in which belonged to other persons, Harmen owned a dwelling-house opposite the mill, and two or three plots of land outside the town. That he was highly respected in his native place is evident from his appointment to various civic offices. Harmen's wife was Neeltje Willemsz, daughter of a baker, whom he married on October 8, 1589. Five older children were still living when Rembrandt was born. The other boys were brought up to various handicrafts, but the parents seem to have believed their youngest son to be destined for higher things. In cultured Leyden, whose University, founded a generation earlier, had already become famous throughout Europe, nearly every citizen aspired to bring up a gifted son as a man of learning. This seems to have been the ambition of our worthy miller and his wife; for in 1620, Rembrandt, then aged fourteen, was entered

as a student at the University. But here it was evidently soon discovered that his talents did not lie in the direction of letters, and the artistic aspirations of the youth, already very pronounced, as his earliest biographers tell us, speedily determined his parents in their choice of his career. Even later in life, Rembrandt seems never to have shown much interest in scientific study; in the inventory of his goods made in 1656 only fifteen books appear, besides the Bible; unfortunately the titles of these are not given. All the best of what he learned as a boy, his knowledge of the Scriptures, Rembrandt evidently owed to his mother, whom he was fond of representing with a Bible in her hand when he etched or painted her. The artist was as deeply versed in Holy Writ as any of the orthodox theologians of his native city. There are many motives, both from the Old and the New Testament, which he alone has treated; and many, known to us only in sketches among his drawings, have remained unidentified, because our generation is not so learned in the Scriptures as Rembrandt's Holland, and more especially, as himself.

Removing his son from the Latin Schools of the University before the end of the year 1620, Harmen Gerritsz placed him with a much esteemed painter of his native place, Jacob van Swanenburgh, the scion of a patrician Leyden family, which produced several painters. Rembrandt spent three years with him, studying the elements of his art, and as Jacob's brother was an engraver, it is probable that he also found facilities for learning etching and engraving. To complete his education, he went at the age of seventeen to Amsterdam, to work under another artist who had also a great reputation as a teacher at that time, Pieter Lastman, already the master of Rembrandt's fellow-townsman, Jan Lievens, a youth of about the same age as himself. Both Lastman and Swanenburgh were formed under Italian influences during a long sojourn in Rome, where they attached themselves mainly to Caravaggio and Adam Elsheimer. From these two humbly endowed masters Rembrandt can have learned little but the purely mechanical part of his art, but the direction in which he was led by them, his introduction by their means to Elsheimer's familiar, genre-like conceptions of Biblical and mythological motives in combination with landscape, was of great and lasting usefulness and importance to him.

Rembrandt stayed only six months with Lastman; the art and the teaching of the latter were perhaps uncongenial to him. In the course of 1624 we find him back again in Leyden, where he continued his studies independently in the house of his parents, and probably made his first appearance in public as a painter. His earliest dated works belong to the year 1627; from this time forth we can trace his development from year to year for over four decades in a series of pictures, etchings and drawings. Even in his earliest works he shows marked originality, a complete divergence from the manner of his teachers. We have no direct evidences of the fashion in which he cultivated his powers during his first years of study at Leyden, but these works justify the conclusions we drew in our first volume in our account of

Rembrandt's artistic development. As early as the year 1628 he was a finished artist, who would have claimed an honourable place in the history of Dutch art, even if he had died without further achievement. In this same year he received as his pupil a Leyden youth of fifteen, Gerard Dou, who developed under his teaching into one of the most remarkable of the Dutch genre-painters; he had already attracted the attention of Dutch connoisseurs throughout the country, as we know from the classic contemporary evidence of Buchel and of Constantijn Huygens. He further appears as a finished and independent artist, in disregarding the advice given him by distinguished amateurs such as these, to go and study in Italy, advice that we may be sure was fervidly endorsed by his Italianised teachers. Rembrandt saw what a fatal influence these Italian sojourns had had on the majority of his countrymen. He remained in his own country and in his parents' house, where he found his models, and where the spiritual life around him first gave him a taste for Biblical compositions.

His studies of his own head and of the figures of his parents and acquaintances had also gradually led him to essay portraiture. The first real portraits of persons outside his own circle which are dated belong to the year 1630. By this time his small Biblical and mythological pictures were among the works by Dutch painters most in demand, especially in Amsterdam, the capital. Actual picture-galleries were, however, still extremely rare. At Amsterdam, as elsewhere throughout Holland at this period, the richest and most influential people were primarily eager for portraits; the portrait-painters were the most highly esteemed artists, and their profits were larger and more easily earned than those of any others. Rembrandt, whose works had so speedily commanded attention and approbation, was very soon called upon to paint portraits. He obeyed the summons readily, for it promised rich profits within a short period. His native city seems to have afforded little scope for this new activity, whereas Amsterdam offered him a wide field. In 1631 we find him frequently in the capital, staying with a young friend, the painter and dealer Hendrick van Uylenborch, who published and sold his etchings for him, and dealt in his pictures, from whom he bought decorative articles for his studio, and perhaps an occasional picture or antique. His income was already such as to admit of these purchases; he was even able at this period to advance a sum of 1000 gulden to his friend.

These frequent visits, the increase of his *clientèle* in Amsterdam, especially of sitters for portraits, and above all, the commission given him by Dr. Nicolaes Tulp, to paint the great *Anatomy-Lesson*, determined the young master to settle in the capital. To a loving son like Rembrandt the parting from his parents must have been hard; he seems to have kept up his connection with his youthful home as closely as possible, taking his unmarried sister Lysbeth to Amsterdam with him as his housekeeper. It was at his friend Hendrick van Uylenborch's house on the Breestraat that he found a first home for himself in the winter of 1631-32; and it was doubtless to this friend also that he owed that which was to be his chief pleasure in life, and finally a source of endless

trouble and distress : it was Uylenborch who first incited him to become a collector, and encouraged his easily aroused passion for collecting. It was Uylenborch again who introduced Rembrandt to various much esteemed members of Amsterdam society, such as his own relatives, the painter Rombertus van Uylenborch, Sylvius, and other clerical friends in the city; and it is highly probable that it was also through Uylenborch Rembrandt made the acquaintance of the young Frieslander who was afterwards to become his wife. Rembrandt's first connection with Hendrick's cousin, Saskia van Uylenborch, the daughter of a wealthy and respected Friesland family, began immediately after his removal to Amsterdam, for there is a profile portrait of the young girl painted by the master in 1632. Saskia was an orphan, and was at this time a temporary inmate of the house of Jan Cornelisz Sylvius, the preacher, her near relative. In 1624, at the age of twelve, her mother being already dead, she lost her father, who held an important position in Leeuwarden as municipal secretary and burgomaster. Of his nine children the three sons were jurists like himself; the daughters married clergymen and officials; and one, like Saskia, became the wife of a painter, Wijbrandt de Geest. These various connections rendered it easy for Rembrandt to improve his acquaintance with the young girl, who must have made an impression upon him at first sight. They were betrothed on June 6, 1633, as he himself has told us in the inscription on his beautiful silver-point drawing of Saskia in the Berlin Print Room. The severe illness of one of her sisters separated the young couple for a time. Saskia hastened to Antje Maccovius' sick-bed at Franeker, and nursed her till she died; she then went to Bildt to her sister Hiskia, who had married Gerrit van Loo, the secretary of the commune. Here the civil marriage of the young people took place, on June 22, 1634, and was immediately followed by the religious ceremony in the parish church of St. Anna.

The newly married pair established themselves in H. van Uylenborch's house in the St. Antonie Breestraat. Rembrandt's wedded happiness lasted just eight years, the best of his life, years that sped swiftly and almost cloudlessly. Acclaimed as indisputably the first painter in Holland, he commanded the highest prices for his pictures; he was consequently free to follow out his artistic inclinations, and enjoyed an income that enabled him to indulge freely in his passion for collecting, and in the purchase of those rich ornaments with which he loved to adorn his young wife. The melancholy documents of the law-suits of later years throw many interesting side-lights on this happy period. We now know as a fact, that Rembrandt made a very large income at the time; we can, indeed, almost fix the amount approximately. Saskia had brought him 40,000 gilders as her dowry. This sum was considerably increased later on by legacies from Rembrandt's mother and several of Saskia's relations. At the time of Saskia's death their joint property amounted, as the master himself admitted later, to 40,750 gilders. Rembrandt's price for a half-length portrait was 500 gilders; for his Scriptural subjects he received as much as 1200 gilders; 1600 gilders was paid for the *Night Watch*. In his first years at Amsterdam he painted about forty pictures

annually; during his married life we may reckon his yearly output at twenty odd pictures. In addition he made considerable sums by his drawings and etchings, which were especially numerous during these years; and he found a further source of profit in the fees of his pupils, of whom he had as many as his rooms would hold. We shall not be giving an exaggerated estimate of Rembrandt's income between the years 1630 and 1640, if we put it at from 12,000 to 15,000 gilders, or from about £ 5000 to £ 6000 of our current money.

Taking into account the income he was enjoying, we can hardly blame Rembrandt very severely for spending freely. But the sight of Saskia in magnificent raiment, decked with pearls and precious stones, excited envy, particularly amongst her relatives. Several of them expressed their disapproval in no measured terms, and probably denounced Rembrandt as a spendthrift. This we learn from the records of an action brought by the master against Albert van Loo, the brother of his brother-in-law, in 1638, Rembrandt being highly incensed at the calumny uttered by van Loo, seeing that he and his wife were "richly and even *ex superabundanti*" provided with means. We know from the evidence of the goldsmith van Loo and his wife in 1658 or 1659 what Saskia's principal ornaments were : two large pear-shaped pearls, two rows of valuable pearls, the larger worn as a necklace, the smaller as a bracelet, a very large diamond set in a ring, and two other diamonds set as earrings, etc. The master kept some of these jewels even after his monetary embarrassments had become very grave, as we know from the evidence of Philips Koninck his pupil, to whom he sold a necklace of valuable pearls in the year 1652.

But Rembrandt spent still more lavishly in purchases of artistic objects and antiquities of every kind at this period. In the extant documents of the years immediately before 1660, which contain the evidence as to the value of Rembrandt's property at the time of Saskia's death, there is a valuation of his antiquities, which certain dealers assess roundly at 11,000 gilders, whereas they take the value of the pictures to be about 6,400 gilders. Still more valuable perhaps was his collection of drawings and engravings, which comprised complete sets of engravings by Marc Antonio, Mantegna, Lucas van Leyden, Schongauer, Dürer, Cranach, etc., to say nothing of his own works, a considerable number of which, including various masterpieces, decorated his rooms. When an inventory of his property was drawn up in view of sale, his distress had forced him to part with some of the best of these, among them the exquisite portrait of Saskia, now in the Cassel Gallery.

The chief joy and pride of the artist's life after his creative work lay in the possession of works of art. Simple and frugal as he was in his personal habits, indifferent as he was to dress, outward show, and festivities, a masterpiece was worth any money to him. We know from various sources that at the sales in Holland which at that period brought together works of art of all kinds from the whole of Europe, Rembrandt started with such a high offer for certain items he considered to be of great artistic

merit, that no one ventured to bid against him. His artist-pride could not brook the thought that such things should not fetch their full value. What was his reward at the sale of his own art-treasures, works that ought to have fetched ten times what had been given for them, and that in our times would fetch perhaps a thousand times their original price!

All contemporary evidence proves that in spite of his large income and his exquisite surroundings the artist lived very simply. His work, his art and his home were all the world to him. Yet though he avoided noisy festivities, was unknown alike in literary societies and shooting guilds, and hated every kind of restraint and formality, he was no anchorite. From the portraits of this period, the manner in which he conceived and arranged them, we can form an idea of his circle of friends, which included the most highly esteemed clergymen, doctors, artists and savants of Amsterdam; the most aristocratic persons of the town also sought his acquaintance when they had any taste for art.

The joy of seeing a child growing up in his home during his wife's lifetime, was denied to Rembrandt. Three of the children Saskia bore him died in infancy, and when in September 1641 a son was at last born, who was destined to enjoy a longer life, the mother began to fade. She made her will on June 5 of the following year; and twelve days later her mortal remains were laid in a grave in the Oudekerk. The painter's happiness may be said to have been buried with her. The property she left to Rembrandt was certainly almost as large as that she had brought him as her wedding portion, and with absolute confidence in her husband, she directed in her will that he should enjoy the usufruct of it, and that it should be at his disposal, releasing him from any obligation to give an account of his stewardship to her prospective heir, Titus. But Saskia added one condition suggested no doubt by the notary as a customary precaution, and this condition with a person of Rembrandt's character, was bound to exercise a disastrous influence on his subsequent conduct: he was only to enjoy these advantages as long as he remained unmarried. The artist's carelessness, his ignorance of business and his passion for collecting threatened danger to his property; neglect and even utter ruin were contingencies none too improbable; and on the other hand, taking into account his absorption in his work, and his indifference to social relations, there seemed to be little prospect that the master, who was now thirty-six years old, would contract a second marriage with a well-dowered girl in his own rank of life, and thus become independent of Saskia's legacy.

Under these conditions, an important factor in Rembrandt's financial disaster was his negligence in paying for the house he had bought in the St. Antonie Breestraat on January 5, 1639, after various changes of dwelling. The building, still known as Rembrandt's House, is the second on the sluice, next door to that once occupied by the painter Nicolaes Eliasz. He had paid a part of the price (13,000 gilders) to the owner, Cristoffel Thysz, at once, but afterwards made no attempt to discharge the rest

of the debt; later, as his income and capital fell off more and more, he even borrowed money from Thysz, left him to pay the taxes of the house, and allowed him to interfere in the management of his property, certainly not to his own advantage. The consequences of all this first became apparent about the year 1649, at about the same time when certain changes took place in the artist's household, which ensured him a comfortable home once more, but combined with his diminished fortune to cut him off from the society of his own class, and induced him to lead a more isolated life than ever. We have scarcely any information bearing upon the interval in which this state of things was slowly coming about; documents of a later date alone throw some light upon it. We can see from the works of this period that as in the life-time of his wife, Rembrandt continued to work with perfect independence, following his own artistic predilections; but they also show us that the master had ceased to take much pleasure in his now desolate home, that he turned to Nature for solace — hence the large number of landscapes produced during these years, especially among the etchings and drawings — or sought inspiration in the Scriptures. The portraits of this time, among which he himself and the members of his own family no longer play an important part, are mainly those of friends and acquaintances, in all probability painted solely because of the master's interest in the originals, and not for payment.

It is not till about 1649 that the archives begin again with their revelations and accusations. They disclose the existence of Titus' nurse, Geertge Dircx, the widow of a trumpeter, who had probably been an inmate of Rembrandt's house since the birth of the child, or at any rate since Saskia's death, and whose portrait may perhaps have been preserved to us in the delightful drawing of the Teyler Museum at Haarlem. She appears to have been well satisfied with her position in the household, and to have attached herself warmly to her nursling, for in her will, dated January 24, 1648, she left all her property to Titus. But in the following year her sentiments towards her master seem to have changed. On June 15, 1649, she left his service, whereupon Rembrandt undertook to pay her 150 gilders and a yearly pension of 60 gilders, on condition that she loyally maintained the disposition of her property in favour of Titus. Shortly afterwards, Geertge complained that her annuity was insufficient for her maintenance, and finally, in the month of October, she came forward in the Matrimonial Court to state that an irregular connection had existed between Rembrandt and herself, and that he had made her a promise of marriage. In spite of the artist's denial of the charges, the Court ordered him to increase the sum he had voluntarily assigned to her, obviously because her account of the matter seemed the more probable of the two. But the assumption that Rembrandt's version was nevertheless the true one is supported by the facts that in the following year Geertge was placed at Rembrandt's expense in a mad-house at Gouda, where she died shortly afterwards, and that in 1656, when Rembrandt was declared bankrupt, and was forced to call in all outlying sums towards the settlement of his

debts, he made an attempt to recover his disbursements on Geertge's account from a near relative of his old servant, one Pieter Dircx. This man, a sailor, who was just about to start on a voyage, was arrested at Rembrandt's suit in spite of his protests. I can see no justification for looking upon this as a brutal outrage on the part of Rembrandt; for in the first place, we do not know the facts as to his negociations with Geertge, and in the second, Rembrandt was bound, in consequence of his bankruptcy, to put on record, and make every effort to recover, all outlying claims, however dubious.

One of the witnesses who appeared on Rembrandt's behalf during the lawsuit with the trumpeter's widow was a young girl of twenty-three, named Hendrickje Stoffels, who was in all probability the cause of Geertge's quarrel with her master, and of her departure from his house. Hendrickje was already in Rembrandt's service when Geertge left, and on such confidential terms with him, that he gave her a minute account of the arrangement made with the latter at the time of her departure, for in October she was able to furnish very precise details as to this settlement. It is clear that the pleasant features, the fine eyes, fresh complexion and rounded figure of this young girl, and her modest, feminine bearing had very soon won her master's heart and roused the jealousy of the widow, who had hitherto ruled the house. It may be that Geertge made certain insinuations before the Court concerning Rembrandt's intimacy with the young girl, and thus influenced the decision of the judges. In any case, the master, — a man of a passionate and sensual temperament, as appears from the evidence of documents now known to us, and ruthless when he thought himself treacherously treated, as in his relations with Geertge Dircx — did not scruple to form a connection with Hendrickje very shortly afterwards (a child by her was buried on August 15, 1652), nor to persist in such relations after Hendrickje had been publicly reproved by the church council and forbidden to partake of the Sacrament.

On October 30, 1654, another child of Hendrickje's was baptised in the presence of her father, Rembrandt, receiving the name of Cornelia, after the master's mother. Rembrandt would certainly not have hesitated to legitimatise his relations with Hendrickje by marriage, but for the clause in Saskia's will which provided for such a contingency. His financial position had now become so precarious, that he could not renounce the usufruct of his wife's fortune, and was no longer in a position to pay back the capital to her family. He therefore made up his mind to accept the obloquy incurred by his relations with his housekeeper, and the cessation of all intercourse with the best society of his city. He looked upon Hendrickje as his wife and treated her as such, and she repaid him a hundredfold in those dark days when he was driven from his home and forced to part with all his artistic treasures. Their common behaviour was so discreet that the public gradually learned to look upon them as a duly married couple, that Saskia's son always treated

Hendrickje as his second mother, and that she is spoken of in various contemporary documents as Rembrandt's wife. The portraits of Hendrickje as well as those presentments of her which are preserved in the master's studies and in his historical compositions, show full features of a peculiarly attractive cast, and eyes expressing profound feeling and fidelity; they suggest a modest, affectionate nature. Hendrickje was just the woman to make Rembrandt's house a home to him once more, to bring up his children lovingly, and to solace him in the hour of misfortune.

The storm that finally broke over Rembrandt's head with the declaration of his bankruptcy had been gradually gathering round him, though he, the victim of the careless artist-nature that shrank from everything connected with business, took no serious or effectual steps to avert it. It had long been evident to his friends and relations that his monetary concerns were becoming more and more unsatisfactory. In 1647, relatives of Saskia's intervened on behalf of his son. In the year 1649 it transpired that the former owner of his house, Cristoffel Thysz, had been arranging all sorts of business matters for him, and had even paid his taxes. In consequence of these proceedings Rembrandt's debt to him at the beginning of the year 1653 amounted to 8470 gilders. Thysz threatened to evict him, if he did not pay this debt of over thirteen years' standing. As the artist could not find the money, he sought for help among his acquaintances, and in September, 1653, C. Witsen and Isaac van Hertsbeek advanced him 8400 gilders, each contributing half the sum more or less. Even then, however, Rembrandt did not satisfy Thysz' claims completely, but applied 1170 gilders to other purposes, and gave his old creditor a mortgage on the house to this value. It may be that he used this sum to help his family, to whom he had already acted very generously at the division of the inheritance after his mother's death, and who seem to have been in great difficulties at this juncture. In 1651 Adriaen Harmensz was obliged to sell one half of his mill; his widow sold the remaining half immediately after his death in 1654. In 1652 another brother was almost destitute, and the sister Lysbeth was also in distress. It is true that he could not do very much to help them, for his own embarrassments were becoming daily greater. In the year 1653 his patron, Jan Six, advanced him 1082 gilders, for which his friend or acquaintance, the painter Lodewijck van Ludick, became surety, unluckily for him, as Six shortly afterwards made over the debt to one G. Ornia, who exacted a settlement from Ludick, Rembrandt having meanwhile been declared bankrupt. The security offered by Rembrandt to Ludick was a half of the profits on all pictures he should paint down to the end of 1662. The difficulty he had in getting a little money together is attested by a transaction with a money-lender named Dirk van Cattenburgh in the following year, 1654, by which he hoped for some relief from his debts and creditors. The arrangement was never carried out, however, probably because Cattenburgh saw no prospect of getting his money back from Rembrandt within a reasonable period. And yet the master exerted himself honestly to work off his debts; the number of pictures and

etchings executed during these years is unusually large, and includes several splendid and important works. Once more he undertook portraits for rich and aristocratic sitters, and in the year 1656 he even executed another great *Anatomy Lesson*, Professor Deyman making a demonstration to his pupils with a corpse. But all his industry availed him nothing; the sums arising from these works and from the sale of pictures and artistic objects from his collections barely sufficed to cover the daily expenses and the high interest he had to pay on his debts. Under these circumstances, Saskia's relations at last felt bound to appoint a guardian for Titus, one Jan Verbout, who was afterwards replaced by Louis Crayers, and on May 17, 1656, to demand a mortgage on half the value of Rembrandt's house as Titus' inheritance. The creditors protested, and brought an action against Titus' guardian, which dragged on for many years and was finally decided against them in 1665. They further demanded that Rembrandt should be declared bankrupt, and that all his property should be sold by auction. On July 25 and 26, 1656, an inventory of his possessions was drawn up, the detailed character of which gives us a complete idea of Rembrandt's home and its arrangement, of his collections, of the direction of his tastes, and of his artistic preferences; for this we are indebted to the mercilessness of his creditors and of the tribunals, for all his studies of every kind were taken from him, even his drawings, of which dozens of portfolios are catalogued. The plates of his etchings seem to have been the only things that were spared to him, for we find that Titus afterwards sold impressions from these, and so preserved the little household from absolute destitution.

The dispersal of all these treasures did not take place immediately; it was not until the end of the following year, 1657, that instructions were given for the sale. The first auction was held at the end of December; the second, not until September, 1658; the total sum realised was something under 5000 gilders. Meanwhile the house had been sold; neither the first nor the second would-be purchaser proved solvent; the third, one Lieven Simonsz, who offered 11.218 gilders, was the only one who was able to produce the necessary securities. But Rembrandt had been obliged to quit his home before this; on December 4, 1657, he removed to the Imperial Crown Inn, where the sale took place. After several changes of domicile, he once more found a modest home of his own in 1661 on the Rozengracht, opposite the pleasure-gardens known as the Labyrinth, and here he remained until his death, save for a brief interval in the year 1665, when he was living on the Lauriergracht. But this house was not destined to prove a happy home to him, in spite of the affection shown him by his son and Hendrickje, for fate had yet further trials in store for him; the two persons whose tenderness now formed his sole tie to life, sank into the grave before him. For a time the master's position seems to have improved somewhat. In the course of the year 1660, probably soon after the death of Govert Flinck, who had been commissioned to paint a series of large historical decorative works for the Amsterdam Town Hall, the execution of one of these, the *Conspiracy of Claudius Civilis*, was

entrusted to Rembrandt. On August 28, 1662, it was delivered at the Town Hall, but in the following year it was replaced by the work of another artist, Juriaen Ovens, doubtless because those who had given the commission were dissatisfied with the work. At the same time, Rembrandt painted another large picture, the *Staalmeesters* or *Syndics*, for the Regents of the Drapers' Guild, which bears a genuine date, 1662, together with a dubious signature and the date 1661. We know not whether this magnificent picture, which modern taste acclaims as the greatest of Rembrandt's works, pleased the persons for whom it was executed. No contemporary even mentions it.

As the whole of the master's earnings were impounded for the payment of ancient debts, Titus and Hendrickje conceived the idea of coming to the rescue in a very disinterested fashion. On December 15, 1660, they signed an agreement before a notary, which engaged Rembrandt as expert and adviser in a business they proposed to establish as art-dealers. Board and lodging were to be given him in return for his services, and they further made him an immediate payment of 950 and 800 gilders respectively, which he promised to return as soon as he could earn it by his pictures. Titus seems to have occupied himself chiefly with this little industry, in which the sale of his father's etchings was probably the most lucrative branch. We learn this from Houbraken, who in complete ignorance of the circumstances, cites it as an evidence of Rembrandt's avarice.

A sojourn of some sixteen or eighteen months at Hull in Yorkshire is supposed to have been made by Rembrandt at this period, on the evidence of Vertue, who gives Laroon, an acquaintance of Rembrandt's at the time, as his authority, and further states that he himself had seen a portrait of a sea-captain signed "Rembrandt f. Hull 1661-1662". This sojourn, if it really took place, must have occurred between December 15, 1660, and August 28, 1662, on which days, as we know, the artist signed agreements in Amsterdam. Dr. de Groot believes he has found a piece of evidence to support this statement in a drawing in the Berlin Print Room, which he takes to be a view of London with St. Paul's Cathedral. To me the likeness is hardly so apparent, and I should say the drawing very possibly represents some place in Belgium or on the Lower Rhine. Again, if we accept the hypothesis, we shall have to assume that the *Claudius Civilis* was finished in 1660, and that nearly all the pictures of 1661, amounting to nearly a dozen, were executed in England. If we further take into account the master's dependent state and the aversion to travelling shown by him even from early youth, this distant journey and the long sojourn in a strange land, far from all belonging to him, seems highly improbable.

Hendrickje's fatal illness, which induced her to make her will on August 7, 1661, would also have begun during this absence of Rembrandt's in England. She left all her property to her daughter Cornelia, and in the event of the latter's death, to Titus, but gave Rembrandt a life interest in the heritage. She must, however, have recovered

to some extent after this, for she is mentioned in the following year; but she was no longer living in 1664, and as Rembrandt sold his family vault in the Oudekerk on October 27, 1662, we may reasonably assume that he did so in order to provide for her burial in his own district, probably in the Westerkerk.

The master was now wholly dependent upon his son. On June 19, 1665, Titus was declared of age on Rembrandt's requisition, about a year and a half before he had attained his actual majority. On November 5 of this same year, the sum of 6952 gilders was adjudged him as the balance of his mother's bequest, and in 1667 he married his cousin, Magdalena van Loo. But the youthful couple were destined to part all too soon, and a new sorrow, perhaps the bitterest of his life, awaited the stricken father. The registers of the Westerkerk record the burial of Titus van Rijn in the church on September 4, 1668. A year later, on October 8, 1669, a grave in the same church received the mortal remains of the world-weary artist. His burial was marked by the same modest obscurity in which his life had been spent during his last years. The only persons to show any interest in the event were an old sick-nurse, a few inquisitive neighbours, and the guardians of his daughter Cornelia, a girl of fifteen, and of his infant grandchild Titia. The latter, the posthumous child borne to Titus' widow in the spring, lost her mother a few days after the death of her grandfather. Magdalena was also buried in the Westerkerk on October 21, 1669.

We learn from contemporary documents that Rembrandt left no property beyond his poor household effects, his painting materials, and his clothes. We must therefore conclude that his last years were spent in poverty and privation. Yet he had never freed himself from the burden of debt. All he owned and all he earned beyond a bare subsistence belonged to his creditors. His son and Hendrickje had accordingly provided for him humbly out of their own purses, and had associated him with themselves in their business as art-dealers, a business that continued to exist even after the deaths of Hendrickje and Titus. During those last years, Rembrandt, as he himself declared, had several times been obliged to have recourse to the little store of ready money bequeathed by Hendrickje to her daughter. It is therefore very comprehensible that nothing of value that was his own should have been found in his possession at his death; but the little dwelling may nevertheless have been furnished with a certain modest comfort, and even with some degree of artistic beauty. As a fact, Titus' widow and Cornelia's guardian caused three rooms in the dead man's house, containing "pictures, drawings, curiosities and antiques", to be closed and sealed. We have yet another evidence that Rembrandt did not drink the cup of poverty to the dregs. François van Bylaert, the guardian of Titus' daughter Titia, seems to have exacted a statement on oath before a notary from the two guardians of Rembrandt's daughter, Cornelia, in which they declared that, by virtue of the agreement made between Rembrandt on the one hand, and Titus and Hendrickje on the other, the artist had owned nothing but his painting materials, and some linen

and woollen garments, — that everything else he had left was actually the property of the heirs of these two, though Rembrandt had been given the use of it during his life time.

Recent researches have brought to light traces of the after-fate of Rembrandt's two orphaned descendants, his youthful daughter and infant grand-daughter. Some years after her father's death Cornelia married a painter called Suythoff, with whom she emigrated to Batavia, where in 1678 her first son was baptised under the name of Rembrandt, an evidence of the veneration she cherished for the memory of the great father, whom she had only known in his years of sorrow. At the age of seventeen, Titia married the son of her guardian, François van Bylaert, in the year 1686. These are the latest details that have come down to us concerning the family of the greatest genius Holland has produced.

The very considerable number of ancient documents bearing on Rembrandt's history, the testimony of the earlier art-historians, more especially those who were contemporary with him, combine with the master's works, notably his portraits of himself, to give us a clear and richly coloured image of his character. Even the aspersions of later biographers such as Houbraken and those who repeated his statements, serve to complete the picture, now that these earlier documents have shown us on what misunderstandings they were based. All the evidences give us the idea of a genuine artist-nature, of a man who lived entirely for his art, the art that bound him to his own home, that made him reserved, and as time went on, even repellent to outsiders. Baldinucci describes him as having " a head different from any other ", as an " umorista "; but it would be a mistake to look upon him as an eccentric misanthrope.

Rembrandt's character was simple, and honest, open and without guile; " a man apart, perhaps somewhat angular and rough in character," says Fromentin, "harsh and caustic, a man who would not brook contradiction, and was not easy to convince, who was pliable enough beneath the surface, but outwardly unyielding, an original above all things". The son of a lower middle class family, he lived solely in simple *bourgeois* circles, and in these alone he was at his ease. Brought up in an atmosphere of sturdy Protestantism and domestic virtue, he sought and found his happiness in his work, his home and his family. Averse to every kind of show and formality, he held aloof from public activities and merrymakings, and avoided aristocratic society, even when he admitted its individual members to his studio. But his love for his own home did not make him by any means a recluse; from his youth up we find him in relation with a series of cultured citizens of Amsterdam, some of them men of high position, like Huygens and Six; even in his old age on the Rozengracht he was never wholly without friends of this class. It is true that he cultivated them mainly in the interests of his art; those who sought to approach him merely out of curiosity had to wait their opportunity, if they were admitted at all. " When Rembrandt was at work, he would not have received the greatest monarch in the world, " says Baldinucci, on the evidence

of the master's pupil, Bernard Keil; but he was always accessible to artists and lovers of art; he sought their friendship and enjoyed intercourse with them; to them he willingly showed and lent his rich art treasures, stuffs, etc.; he gave them his etchings and even large pictures, he painted and etched numerous portraits of them, purely out of friendship for and interest in them.

If Rembrandt has been denounced as greedy and avaricious because he made his son Titus hawk his etchings, or mercilessly collected money due to him, it was by those who did not know that he was obliged to do these things to avert starvation from himself and his family, and that the money he collected was all for his creditors. Faults of the very opposite kind might be more justly laid to his charge, for moderate as he was himself, simply as he dressed and frugally as he lived, he was always capable of committing a folly to secure a work of art. His earlier biographers, contemporary documents, and the inventory made before the sale of his property alike show us how eagerly he collected; we may even fairly assume that this passion was one of the main causes of his ruin. And not merely the passion, but the manner in which he indulged it; for we know from one of his pupils, that at sales of artistic objects, notably the pictures and drawings of great masters, it was his habit to make such a high offer at the outset, that no other bidder would compete with him; and this he did, so he said, to exalt his art in the public estimation. Baldinucci further assures us that according to Bernard Keil, the master's pupil for many years, Rembrandt, acting on the same principle, was in the habit of buying back impressions of his own etchings all over Europe, merely because, in his opinion, the prices given for them in the trade were too low. The artist had an equal pleasure in the acquisition of all kinds of antiques, and in the purchase of beautiful ornaments, and splendid pearls and diamonds, not only for the adornment of his wife, but for the delight of his own eyes, and as accessories for his pictures, in which they play an important part.

If Rembrandt shunned social gatherings and fashionable society, he had good reason for his conduct. When he sought rest and relaxation after work, he wanted "not honour, but freedom", as he was fond of saying. But this did not make him a hermit. We know that cultured amateurs of all kinds sought his society and took pride in his friendship to the end of his days. There must then, it would seem, have been something in his personality quite apart from his art which attracted the discriminating, and made them willing to overlook his unconventional manners, the dirty painting-gown on which he was fond of wiping his brushes, and other superficial unpleasantnesses of a like nature. The master was one of the best connoisseurs of his day; like Rubens, Donatello and others, he was consulted as to the authenticity and value of works of art. He was a man capable of thinking and speaking about art in a pregnant and individual fashion, as we may see from certain axioms of his that have come down to us; but he was also — his works prove this as do those of very few other artists — a man who looked at life with attentive eyes, and observed it with so

much originality and variety, that the most cultured could not have failed to profit by an interchange of ideas with him. In addition to all this, he was warm-hearted and affectionate, as is shown by the number of old friends he retained to the end of his life, and the attachment felt for him by all his family. His sincerity, his simplicity, his delight in life, made him a good friend and comrade. It is true that he had the defects common to men of such individuality and genius; he was careless, and took no thought for the morrow. He was passionate, and this sometimes made him unjust, especially when he thought that others had taken advantage of his singleness of mind. His excitability and sensuality enhanced his passionate tendencies, and made him, as his connection with Hendrickje and perhaps also with Geertge Dircx proves, indifferent to conventional proprieties and even to moral restrictions. But the nobility of his soul was never quenched, not even under trials such as few have had to bear; his fidelity and warmth of heart shone all the more brightly for adversity, and earned their reward from those who were dearest to him.

Of Rembrandt's personality, of his outward appearance and of his character, we have a picture greater and more faithful than any other artist has left us of himself, or indeed than Rembrandt has bequeathed to us in the sum of nearly a hundred portraits. It is the simple drawing in Mr. John P. Heseltine's collection in London, which precedes these lines : Rembrandt at full length in his painting gown, standing; a man, an artist who worked for himself alone, and yet for his country and for the whole wide world.

II

REMBRANDT'S ART

REMBRANDT van Rijn takes his place in the very centre of Dutch art, not only chronologically, but by virtue of the importance and the scope of his life-work. Even had Rembrandt fallen short of the genius we reverence in him, he would yet occupy the historian more than any other Dutch master, so extraordinarily rich was the sum of his production. Over six hundred of his pictures have come down to us; his plates are more numerous than those of any other painter-etcher; nearly two thousand drawings attest his fertility as a draughtsman, and these, as we know from the inventory prepared for his sale, formed but a small proportion of his actual work with pen and pencil. No painter but Rubens, who lived to about the same age, can compare with Rembrandt in creative force and fecundity; none ever surpassed him in the variety of his creations, and above all, in the originality of his art, the depth and fulness of his conception and of its pictorial realisation.

In these days Rembrandt no longer needs an advocate. He comes nearer to our modern artistic ideals than Raphael or Michelangelo. He takes his place side by side with them in public estimation, and collectors give prices as high for his works as for theirs. Rembrandt has, indeed, become so popular, that his name is occasionally taken in vain, and very modern sentiments are ascribed to him. Koloff's dictum : " When one pronounces but the name Rembrandt, it is as if one should say Art, and even more, " begins to be realised, and long ecstatic rigmaroles are making their appearance, which can only tend to obscure a true appreciation of the master. Rembrandt's art is so poignant and so many-sided, that it has always had its enthusiastic adherents, however adverse the artistic tendency of the moment, however hostile contemporary æsthetics may have been to it. Even at the period when Dutch art had sunk, under the sway of such snuffbox painters as the Ridder van der Werff and Willem van Mieris, Rembrandt had zealous friends among his countrymen. Ever since the English first began to form collections, Rembrandt's pictures and etchings have been eagerly sought after by them, and in Paris, even in the time of Boucher and Greuze, they were among the works that commanded the highest prices. It was at this period that the Empress Catherine, the Elector of Hesse, and Augustus of Saxony made their magnificent collections of Rembrandts. Sir Joshua Reynolds was one of the master's warmest admirers, and owned a series of excellent examples of his art. In Germany, a simultaneous tendency

in art, the best known exponents of which were Dietrich and the engraver Schmidt, owed its origin to Rembrandt. Even during the Empire, at the time of David's domination, the master's works were appreciated; ever since, his reputation has grown steadily, till to-day it has become universal. At the beginning of the nineteenth century the works that excited most admiration were the minutely executed pictures painted by Rembrandt in his youth; the Romanticists delighted in the dramatic and animated conceptions dating from 1635 to 1640; the tendency to paint in brown tones which developed later in modern art found justification in the works of his middle period, and the representatives of the latest art movement derive the highest pleasure from his final triumphs.

It was in Rembrandt that Dutch art found full expression for its individuality. He marks the crowning point of the artistic development of Holland. Germans are fond of laying claim to Rembrandt as a compatriot; the claim is only so far justifiable, that he was the off-shoot of a purely Germanic stock, and that his art is essentially Germanic; it marks the apogee of Germanic culture in general, and from the artistic side, the deepest and most perfect expression of Germanic sentiment. Among the Teutonic nations art has repeatedly developed to a fruition that bears comparison with the most glorious artistic phases of Greece and Italy. But whereas Gothic art was grafted on a Romanesque stem, and hence shows Romanesque as well as Germanic elements in its fruition, whereas the art of Rubens, though essentially Germanic, reached its maturity through contact with Italian ideals, the art of Rembrandt, like that of the brothers van Eyck, is essentially Germanic. It has, in fact, much in common with that of their earlier epoch. In him we find in like manner the involved mysticism of the Middle Ages, the lofty aspiration combined with spiritual aloofness of the Gothic cathedral, with its magic chiaroscuro, the deeply religious sentiment that marked the more primitive art. But Rembrandt no longer strives unceasingly upwards, losing himself in infinity; he does not seek the highest good outside humanity, but recognises the divinity in humanity, finding peace and repose in his own heart. A mysticism all his own speaks to us from the pictures of the great Dutchman, as from his sketches with pencil and needle; no supernatural afflatus such as breathes from the mighty, incense-laden spaces of Gothic cathedrals, no fanatical attempts to kill the flesh in order to attain to a higher life beyond this, but the quiet contentment found in work, in living for others, the mysticism of love, that enters even the lowly hut with trust in Providence, and speaks to us inspiringly from the plainest features, and from the scored and furrowed faces of old age.

Rembrandt was the final point in a development that began with the Van Eycks. He had in common with those great discoverers of Nature for Art, those pioneers of the Renaissance on this side of the Alps, a stern realism, incorruptible honesty and precision in the conception and reproduction of nature, simple human sensibility, intense absorption in his theme and a profound sense of colour. But in place of the

beauty and enamelled glow of local tints, we find in Rembrandt's works a subordination of colours under light, that often goes far towards suppressing them altogether; in place of the highest perfection of uniform execution, we have the deliberate freedom and variety of a very subtle and original technique; the painting of souls rather than of existences; with Rembrandt, the modest circumstantiality and artless materialism of the Van Eycks makes way for the glow of life and emotion.

Rembrandt is a Dutchman to the core; we cannot conceive of him outside Holland, and can only understand him fully in connection with Dutch painting as a whole; and yet he is greater and higher than the whole sum of Dutch art and culture; he marks a climax in the development of universal art. In this sense he is international, and in certain aspects he even appears in strong antagonism to Dutch art. For whereas Dutch painting had a tendency to break up into sections, each artist confining himself to some one narrow *genre*, Rembrandt conceived of art as a whole, grappling with its highest problems; and the solution he found for these is more novel and significant than any offered by art before or after him. As regards subject, the themes he chooses for representation are not new. His Scriptural motives, his mythological episodes and familiar incidents are to be found in the works of his predecessors, and more especially, of his masters; these latter, like Rembrandt, treat their motives in a *genre*-like fashion, generally with figures of small size in landscape. Even the Oriental costumes of his characters he borrowed from them, adapting and developing them for his own purpose. But the manner in which the master makes all these things expressive is not only novel but purely individual. All his compatriots, even the most gifted of them, give us but a phase of Dutch life and of the Dutch land, though they represent these with absolute truth and with the utmost perfection. Rembrandt alone rises above all this, exalting the specifically Dutch elements to a world peculiarly his own, and transporting us to a magic country, the Land of Rembrandt. We admire a Terborch, a Pieter de Hooch, a Jacob van Ruisdael or a Paul Potter, because they pictured their little section of the Dutch land and people with inimitable truth and delicacy, and the highest artistic mastery; but Rembrandt's greatness lay in this, that he set himself free from these things, that, firmly as his feet were planted on his native soil, he soared far above what was merely Dutch, that he impressed an universal human character upon his works, and bathed them in a splendour that makes them look like the creations of a loftier world.

Rembrandt, like all the Dutchmen of the great period, was a realist; he even goes beyond the rest of his countrymen in realism. Not only in the truth and comprehension with which he grasps and reproduces life, but also in the ruthlessness with which he expresses it in its lowest forms and manifestations, and even in its repulsiveness and brutality. Nearly all his personages are plain and ordinary, while many of them are positively ugly. He paints his people as he saw them around him, stunted in growth and clumsy of shape as their heavy Northern costume and the hardship of their daily lives tended to make them, common and insignificant in type, and bearing

on their features the harsh impress of care and suffering. For his subject-pictures, as for his episodes from the life of Christ and the history of the patriarchs, and even for his mythological compositions, he sought models in his immediate neighbourhood, among his own family, his acquaintances, and above all, among the poor Jews of the quarter in which he lived, and from which he rarely wandered. This was, of course, detrimental to the classic beauty and traditional character of his heathen gods and goddesses, on the rare occasions when he undertook to represent these; yet even to them he gives a peculiarly individual charm in the quivering undulations of their naked bodies, and the luminous tones of their velvety skins. But this translation into the terms of daily life was all to the advantage of his Scriptural subjects, for his artistic resources enabled him to raise them far above commonplace reality. Rembrandt was the first, perhaps indeed the only painter who has given pictorial expression to the Bible itself. His New Testament subjects are no pathetic presentments from the lives of Christ and the Apostles such as Giotto gave us, nor classically conceived episodes like those of Masaccio and Raphael; they are the loud proclamation of the religion of love, the gospel of mercy and redemption, which is the portion even of the lowliest and most miserable, such as the persons in the majority of his compositions. Christ and his disciples, sprung from the humblest of the people, turn again to the people, living and working among them and for them. If in his pictures Rembrandt reaches back to the people, he acts quite in the spirit of the Bible. The simple truth of his renderings, the depth and honesty of his sentiment, speak in tones as clear and persuasive as the gospel words. The spirit of love and pity breathes from all his illustrations with such persuasive eloquence and poignant intensity, that all other pictorial renderings of Scriptural themes pale before them, and seem cold. Italian art knew the gospel only through the medium of the Church; Dutch art, thanks to Rembrandt, drew its knowledge directly from the Bible; the one shone resplendent in the antiquated patrician vestments of the Catholic church, the other wore the unpretending garb of the Dutch Protestant middle classes.

Rembrandt knew his Bible by heart. We may venture to affirm this almost in its literal sense, although we have no direct documentary evidence of it. From childhood he had been taught by his mother to love the sacred book — *her* book. When he painted or etched her, he loved to represent her with the Bible in her lap. Of the little library briefly catalogued in the inventory of his sale — a document lamentable enough for the master himself, but of inestimable value to his memory, for it speaks to us eloquently both of Rembrandt the artist and Rembrandt the man — the only work expressly mentioned, beside the " fifteen books of various sizes ", was " an old Bible ". In his pictorial exegesis of both Old and New Testament, Rembrandt is more exact than any other artist; there are a great many slight and subtle traits which have been noted by him alone; and he alone invariably essays to give adequate expression to local character and surroundings. Rembrandt's pictures and etchings, but more

especially his drawings, present a variety of Scriptural motives which no other artist has treated. They might serve for an illustrated edition of the Bible which would surpass the Biblical illustrations of all other artists put together in sincerity and depth of feeling, as in richness of rendering.

That Rembrandt was a fervent believer can hardly be maintained on the mere evidence of his knowledge of the Scriptures. To him the Bible was the book with which he had grown up; its stories had filled his imagination when he was still a child; it took a firm hold on his mind; he thought and created by it and through it. He dealt with it in a perfectly ingenuous fashion, of course, unhampered by an excess of scruples, but apparently without much regard for or interest in the dogmatic subtleties which caused so much agitation in most sections of Dutch society at the period. Attempts have been made to show that Rembrandt was a sectarian; it has been suggested that he was a Mennonite, because he painted and etched the portraits of various distinguished Mennonites. But he also painted many other Dutch ministers, whose acquaintance he made through his wife Saskia van Uylenborch, the kinswoman of several theologians; and the fact that he had his children baptised in his national church, as well as all records that have come down to us bearing on his relations with that church, tend to prove that he belonged to the recognised establishment of his country. Unjustifiable as it would be to represent Rembrandt as the champion of a querulous dogmatism, it is no less erroneous to proclaim him a free-thinker or even an atheist, as did the Romanticists, who conceived of him as a brooding Republican. It is true that various unedifying records have shown us Rembrandt, led astray by his passionate and sensual temperament, in occasional revolt against moral law, and apparently not only contemptuous of ecclesiastical discipline, but indifferent to ordinary decorum and public repute. Certain of his works, moreover, notably the magnificent etching of *Faust*, and further, his intercourse with learned Jews and Catholics prove that he did not allow dogma to set up impassable barriers for him, but that he chose to think for himself in the highest matters, in religion and philosophy. But all this does not authorise us to conclude that he was a doubter or an unbeliever. The master never cast off his allegiance to the church; and his pictures speak a language so simple and sincere, that it is impossible to accept the assumption of his heterodoxy. In his creations he shows himself an apostle of Christianity without counterpart among painters. Rembrandt in no sense stripped his Scriptural subjects of their aureole; rather did he irradiate them with a supernatural splendour all his own, the power and the charm of his art; but he tells the tale in the simplest and truest manner, with all the power of his mind and all the intensity of his heart, and it is by virtue of this that he fixes our attention so instantly, and touches us so profoundly. To quote Koloff, he translated " the ancient text of Holy Writ into plain Dutch prose, and under his touch, the wonders of the East became actual local events and true stories; he treated Biblical history-painting in the dramatic spirit. "

But the master saw not only the supernatural, but all other motives, in his own peculiar light, with his " double vision ". In the case of actual portraits, this may seem to apply only in a limited sense. About half of these, like the portraits of contemporary Dutch painters, were simple, illuminated by an evenly distributed daylight, sound and solid in execution, decisive in drawing, direct and appropriate in characterisation. But we see from his portraits of himself, of his relatives and friends, which he never treated in this fashion, that he only conceived and painted his portraits on the customary lines at the express wish of his sitter; directly a free hand was given him, he at once turned to his own method of expression, which no one before or after him has ever employed. He shews us his personages, suddenly illumined by a ray of light, emerging from the darkness, and bathed in the splendour of his own radiance; he strives to give us, not only a faithful transcript of natural phenomena, but a reflection of the human soul; no corner of the heart is to be hidden from us. This visionary conception characterises his landscapes as well; these indeed best demonstrate the essential difference between Rembrandt and all other artists. Instead of painting the flat landscape that lay before him in his home, with wide horizons and lofty skies, high in tone and veiled in sea-mists, he imagined lofty mountain walls, dense groves and towering thunder-clouds, or the twilight of gathering darkness, and so created a secluded, dusky scenery, into which a flash of brilliant sunshine or the last rays of the setting sun cast a fantastic radiance. In Nature, he made the elements speak; here again he communed with the soul of nature, and watched her varying moods, bringing them into close relation with our human emotions.

Rembrandt owed his greatness to a peculiarly happy combination of genius, industry, and well-directed endeavour. The unusual variety and magnitude of his work prove that he observed and studied with an artist's eye at every moment of his daily life, that a perpetual lust of creation chained him to his task from his very earliest years. We know from the classic testimony of Constantijn Huygens, whose opinion of the artist was recorded when the latter was only twenty-four, that from the very outset of his career, Rembrandt had a certain end in view, which he pursued steadily and deliberately throughout his life. But, for all his intelligence and industry, his early achievement could not have been so remarkable, had he not possessed the further gift of an unique creative imagination. The thinker and poet in him were still greater than the painter; they even worked occasionally to the detriment of the artist, seducing him into a fantastic handling of simple motives that demanded a purely realistic treatment. In creation and invention, Rubens himself is inferior to him. Rembrandt often repeated the same subject a dozen times and more, in pictures, etchings and drawings, but he invariably evolved a new work of art therefrom. In his drawings we see how he essayed the same motive over and over again, until he found the form that best expressed his idea, how he treated the same subject in the most varied ways, and yet always from a rightly pictorial standpoint.

This conscious effort, the strongest idiosyncrasy of the master, manifests itself also in his methods from the very first. In the earliest works of Rembrandt's youth that have come down to us, it is the problem of illumination, and his own peculiar chiaroscuro that serve as his most distinguished means of expression, although in the course of years he used it with ever increasing breadth, subtlety and impressiveness. That the admiration excited by Rembrandt's art was first stirred by his chiaroscuro is a fact that has ample justification. If with him it was only a means to an end, yet it was the means by which his greatest miracles were worked. It was his chiaroscuro which enabled him to unveil the hidden treasures his prophetic eye discerned in Nature. Rembrandt has been called a magician. He was so far a magician, that he was able to give to the fanciful images of his spiritual world an artistic expression that compels our acceptance, inspires and delights us; a magician, too, in this sense, that he intoxicates our senses as by magic arts, projecting his images upon them as with a magic lantern. "Rembrandt", as Koloff has put it, "carries dark lanterns under his cloak, which he suddenly brings forth and flashes in our faces, so that at first we are too much dazzled to see anything". His light is a highly individual radiance, falling suddenly into the midst of darkness, and beaming forth from it again no less brilliantly, evoking a rich play of light and shadow, a kaleisdoscopic variety of colour, with its beams and reflections, now veiling them and now letting them shine out again in the most resplendent tones. It is a light that seems to pierce humanity through and through, revealing the most secret thoughts, the most hidden feelings, and establishing the closest intimacy between spectator and sitter. "Rembrandt", to quote Fromentin once more, "paints and draws only through the medium of light. He has a fashion of stretching out into the distance, bringing things near, obscuring them, revealing them, and shrouding truth in visions, which is true art, and above all, the art of chiaroscuro". It is in reference to these qualities that the French have given the name "luministe" to the master, meaning a man whose conception of light was a novel one, who gave it a peculiar significance, and made many sacrifices for its sake.

But if Rembrandt is a more determined realist than any other master in all that concerns his models and his composition, he is the greatest of idealists in his methods and above all in his illumination. It is usual to speak of his light as supernatural, and the term is not inapt, for by the magic of his chiaroscuro he raised even the ugliest forms and commonest motives to a higher sphere, and transformed them into the most moving works of art. By these methods, he became the most modern of all the later artists, in that he substituted the beauty of the soul for the antique beauty of form. His light is, in fact, by no means realistic; it is neither sunlight nor candle-light, but the peculiar light of Rembrandt. Even in his illumination, of course, Nature was his point of departure; his studies were all made therefrom. But the sunlight or artificial light, that he endeavoured to render with almost naturalistic truth in some of his earliest pictures, soon appeared to him too harsh and commonplace, its shadows too

black and opaque, to express spiritual life with all the intensity of his own experience. Through the study of atmosphere he developed his illumination to chiaroscuro, to the art of painting things bathed in light and surrounded by air; and this is why we may truly describe his chiaroscuro as the "art of making the atmosphere visible". His method of illumination has, of course, little in common with our modern *plein air* painting; and yet it is so closely related to it in principle, and so marvellous in execution, that our modern artists are, half unconsciously, specially attracted by Rembrandt's pictures. In his landscape-drawings, in which he seizes the immediate impression he receives from Nature, Rembrandt shows us landscape as light, as airy and as vaporous, as that of any modern master. But in his pictures, even his landscapes, he deliberately foregoes this truth to nature, because he desired to show something more than Nature, a world of his own. His light is an indoor light, even when he represents things in the open air; and this is why he has been as much admired and, to a certain extent, imitated, by those exponents of "tone", who have made their influence felt since the middle of the nineteenth century, as by the *plein air* painters of the present. Rembrandt studied his peculiar light in Dutch interiors, but we have only to compare his pictures with those of De Hooch or Vermeer of Delft to see how individually he treated it. The full, warm light, that invariably illumines the chief group, or, in single figures, the head, making it stand out from the surrounding chiaroscuro, seems like the last rays of the sun, falling into a closed room through some small aperture; but the master takes the harshness out of this light, he softens, diffuses and distributes it, giving it greater warmth, and making its reflections light up the dark surroundings or the dark background in the most varied manner. This peculiar light became so natural to the master, that he used it even in his landscapes.

The architecture and decoration in Rembrandt's pictures are very remarkable. During the Renaissance period in Italy, many painters were also architects, and the architecture in their works is often so definite and important, that it looks like a careful reproduction of contemporary buildings. But we can scarcely imagine the buildings in Rembrandt's pictures as actual structures. It would, in fact, be difficult even to draw them, so vague and indefinite are they, so carefully did the artist avoid precise contours and straight lines. Rembrandt's buildings, in which, just as in costume, he no doubt tried to suggest local character as far as possible, have that massive formlessness, that tendency towards the mystic and colossal, that deliberate archaism, in short, which characterises the architecture of our most modern artists. His temples and palaces, with their flattened cupolas and unaspiring towers, look as if they were crumbling to ruins or blasted by tempest, or as if they had been left unfinished by their builders. The motives are occasionally derived from the late Dutch Renaissance or the Romanesque period, but as a rule they are taken from native Gothic, and so freely treated, that the pointed arches are transformed into semi-circular arches; the slender, soaring character of the buildings is neutralised; towers lose their spires, and

buttresses their pinnacles, that the rugged masses of masonry may make a more imposing effect. His churches have always a heavy, flattened cupola at the intersection of the transepts, which, combined with the shapeless pillar-like towers in the building itself, or close beside it, are intended to suggest the domed architecture of the East with its minarets. The master's aim in this peculiar architecture is to strengthen the pictorial effect of his composition, to create strong contrasts; massive, inanimate surfaces are opposed to rich and vivid groups of figures, wide airy spaces to dense shadows and mysterious chiaroscuro. Rembrandt has the same artistic ends in view in his treatment of ornament, which is as remote from, as diametrically opposed to classic ideals, as that of his human figures. In the forms and decorations of his furniture and utensils, in the patterns and borders of his dresses, in his frames, etc., the master is a pronounced adherent of that ornament of volutes, whorls, and shells, which went by the name of " Lutma Ornament " in Holland; a system of decoration evolved from Baroque-Gothic decoration at the close of the sixteenth and beginning of the seventeenth century north of the Alps, and more particularly in Holland, where it was developed primarily by Bles, and further by Floris, working under the inspiration of so-called " grotesque " ornament. That extraordinary medley of fantastic forms, appearing now as fishes, serpents or molluscs, now as gargoyles and masks, enframed in a sort of cartilaginous network of flourishes, roots, reglets, and shells, flashing upon us out of the gloom and disappearing again before we can grasp and follow a single motive to its conclusion, covers furniture and utensils, and forms the capitals of pillars and the pattern of stuffs in his pictures. Wherever they occur, their use is purely pictorial; their functions are to give life and movement in the brilliantly lighted portions, and gleaming surfaces that reflect the light in the penumbra; they are as vague, as shapeless and intangible, as the light itself in Rembrandt's pictures, the lively expression of the peculiar, granulated, indefinite technique of the master.

Chiaroscuro is so pre-eminently the determining factor in Rembrandt's pictures, that composition and drawing, colour and treatment, are all subservient to it; not infrequently, it even governs the costume of his figures, his choice of stuffs, and the folds in which he arranges them. The Oriental robes, turbans and other ornaments, which he adopts as the appropriate garments of his patriarchs and Jewish kings, could not be arranged in classic folds, but the light gleams magically among the heavy furrows of the gold-embroidered materials, and on their jewelled borders, giving a magnificent play of colour. If therefore, we seek to trace the master's development in his technical methods, we must, above all things, follow the course of his chiaroscuro. We shall find that the illumination, the chiaroscuro, and the effect he seeks to produce by their means, determine all the rest, and decide whether the execution is to be careful and precise, or broad and sketchy, whether the colour is to be rich in local tints, or almost monochromatic. All this, again, varies in the different stages of the master's career, and according to the different purpose he sets before him in each separate work,

so that in his earliest as in his latest period we find him producing simultaneously both highly finished and sketchily treated compositions, pictures rich in colour and others that are little more than *grisailles*.

Rembrandt's composition seems somewhat arbitrary, if we judge of it by the standard of the Italian classicists; for he builds it up by means of light rather than of lines, and it is therefore governed by laws of its own. His compositions have great depth, and win a peculiar grandeur from the gloom in which they generally disappear; often very rich, they are always clear and coherent. He has the art of drawing the spectator into the very heart of the action, and making him kindle at the theme. Everything is in the right place, everything has its relation to the central motive, even accessories of little apparent importance. Within the limits prescribed by these main considerations, he is extraordinarily various in his arrangement, according to the motive, illumination, and date of the work. Sometimes he sets his chief figure or chief group full in the light, sometimes immediately beside it — when he does this, as in the *Night-Watch*, he is nevertheless careful to lead the eye at once to the principal object; — sometimes he places his figures well in the foreground, sometimes further back, now in the middle, and now on one side of the canvas.

If there were once critics who called Rembrandt a bad draughtsman, and denounced his colour, it was because they did not take a comprehensive view of his art, and could not understand what he meant and what he expressed. Rembrandt's drawing is not inferior to that of Raphael or Mantegna, but he carries it only so far as is compatible with his illumination, and with the expression he strives to achieve. No one ever surpassed him in the suggestion of a form, a movement, or an emotion by a few firm strokes, in the marshalling of numerous figures to make a definite composition, and express a theme clearly and strikingly, in the art of placing them rightly in a given space, surrounding them with light and air, and giving to each its appointed sphere, so to speak. This we may see best when we observe him working exclusively as a draughtsman, in his drawings and his etchings. On the other hand, Rembrandt was so intensely a colourist, that even when, superficially, he denies himself the use of colour, in his monochrome sketches, his etchings, and his drawings, he reveals the most delicate sense of colour by solicitude for and insistence on values. Pure contours, and sweeping folds are, of course, absent in Rembrandt's drawing; the manner in which his light breaks into the composition does away with sharp outlines; his chiaroscuro makes the lines indistinct, emphasising them in one place, only to veil them again close by. The art of his drawing lies in the manner in which he observed and gave effect to the laws of chiaroscuro after his own fashion.

We note the same tendency in his modelling. The quality in Rembrandt's work that first strikes even the uninformed spectator, and rouses his admiration, is that plastic effect, in which he is the rival of Leonardo. The manner in which he makes his figures emerge from darkness by means of a ray of brilliant light, gives them such

reality, that they seem to be standing among us. It is evident that for a time, Rembrandt took a special pleasure in emphasising this effect. He was fond of placing his figures at an open window or in a doorway, of making them hold out a hand to the spectator, devices he afterwards abandoned, as over-realistic, and as damaging to the spiritual expression of a work. A certain hardness of modelling produced by strong contrasts of light and shade in certain early works, was avoided later by the bath of light and air in which his figures seem to float. Their plastic effect is produced by the delicate gradations of the light, the master's characteristic handling, and more especially by his practice of loading the colours on which the light falls.

Rembrandt is not a colourist in the same sense as Titian or Giorgione, as Rubens or Velazquez, or even as Terborch and Pieter de Hooch. Yet there are colour-passages in his pictures more magnificent in quality, and more fascinating in their juxtaposition of tints than anything in the works of the greatest masters of colour; but whereas with the true colourists, chiaroscuro is used to subdue pure local colour, in order to render it still more varied and expressive, Rembrandt's chiaroscuro detracts from the essential beauty of pure colour, modifying it in different ways, breaking it up, and even disguising it altogether. In works where this is the case, however, notably those of his latest period, Rembrandt is a colourist after his own fashion. He proceeds here by strong oppositions, juxtaposing certain decided, energetic colours with the most subtle perception of their values, combining and modifying them with innumerable little touches of paint, scattered among them, and only visible to the spectator on minute examination. By this method he obviates the harsh effect of local colour in the highest lights, and gives a glimmer of colour and transparence even to the deepest shadows. The means by which he achieves these ends are very various. In his earlier period, when it was his habit to concentrate his light, and make it fall upon the central point of his picture, his local colour is, as a rule, purer and simpler, and variety is achieved by breaking it up and subjecting it to infinite gradations in the shadow; in his middle period, when his chief pre-occupation was the attainment of an evenly distributed chiaroscuro, his local colours almost disappear in a prevalent golden brown tone; in the course of years, he showed an ever increasing tendency to the analysis of local colours, to their intermixture with a quantity of little touches of the richest tints, which allow of the subtlest distribution of light in colour, and intensify the glowing splendour of the general effect both by contrast and juxtaposition. If we take, for instance, a picture in which there is a drapery which produces the impression of a magnificent red at a distance determined by the master, and examine it closely, we shall see that among or above the more or less dominant patches of strong red, Rembrandt has set a multitude of small yellowish, brownish, bluish and blackish tones, their position above or between the dominant depending upon the respective influence of light and shadow on the colour. The master works out the same principle in his carnations, with the result that a head painted in chiaroscuro occasionally shows

this many coloured, kaleidoscopic composition on closer examination. It is by these very means that the painter achieves his truthful effects of colour and chiaroscuro; in this apparently arbitrary handling, this coarse "smearing", as it used to be called, Rembrandt reveals a knowledge of the phenomena of colour, its values and harmonies, such as only Velazquez and Titian in their later development have ever possessed. Side by side with such works we find, it is true, others of the same period in which the colours are carefully elaborated and the local colours insisted on, such variations in treatment being governed by special considerations in each case, as, for instance, the individuality of the person represented, the illumination, and the general harmony; in such variation we see yet another evidence of that artistic sensibility and mastery which sought to do full justice to every subject, and to make every work of art a new creation.

Another quality that gives a peculiar picturesque charm to Rembrandt's works is his very individual handling of his material. This differs altogether from that of any other painter; occasionally simple, it is, as a rule, extremely subtle and complicated. When splendour of tint seemed to him unsuitable to the subject in hand, he carried discretion in the use of colour so far as to neutralise it almost entirely; but if he wished to make colour eloquent, he had methods of working it up, of loading, and glazing it, which gives it the enamelled richness and beauty of precious stones. The master has never been surpassed in this quality of splendid and luminous colour; not even the most gorgeous of his pupils and successors, Fabritius, Maes, Jan Vermeer and Pieter de Hooch can approach him. We must go back to the Van Eycks to find a magnificence comparable to his; but their pictures, with the evenly distributed daylight that gives an equal brilliance to all the tints, have not that intense, orchestral fullness of tone produced by some of Rembrandt's, in which the play of colour is concentrated upon a single, and often relatively small portion of the composition, which is further emphasised by a powerful effect of light. This result is, of course, achieved partly by contrasting brilliant passages with dense or muffled tones, as well as by the sudden irruption of light; but choice and preparation of colours, and science in their mixture and application, unquestionably counted for a good deal in the matter. Rembrandt's pictures prove no less clearly than those of the Van Eycks, which have been famous for centuries by such qualities, of what great importance excellence of material and skill in its preparation and treatment are to painting. The period immediately before that of Rembrandt in Holland, when artists sought to achieve effects of colour mainly by tone and values, and in a still greater degree, modern painting, which, with its indifferent materials, and lack of knowledge as to their nature and composition, seems to have lost, to a great extent, all sense of the beauty of colour *per se*, place Rembrandt's mastery in this further direction in the strongest light.

Rembrandt's handling is as varied as his colour and his illumination — as all his artistic preoccupations, indeed, but it was dependent on these former, and is always

determined more or less by them; for it was only the skilled and faithful expression of his emotion. Though, broadly speaking, we find that with him as with most great artists, careful execution and minute handling characterised his early work, giving place to an ever increasing breadth and assurance in his later period, we shall note in the successive stages of Rembrandt's development an unusual variety in the execution of different pictures, and even occasionally in one and the same picture, a variety always determined by the idea the master had in his mind. There are pictures by Rembrandt, in which he excels such devotees of finish as Dou and Mieris in elaboration, and side by side with these, we shall find others that rival the hastiest improvisations of Frans Hals in his latest period, and even go beyond them. Here again Rembrandt shows the same independence as in all other artistic questions; seeing and feeling differently from all other artists, he also paints quite differently, employing to this end methods just as inspired and original as those to which he has recourse for illumination and for colour. In his execution, Rembrandt did not so much seek to reproduce the actual forms of things, as to suggest the impression they produce under the influence of light and chiaroscuro. This tends to make his handling unusually varied and complicated; it is now careless and hasty, now extremely careful and even laborious, but always so ingenious that imitation of it invariably leads to mannerism, as even the most gifted of his pupils have shown. The modern artists who have formed themselves on Rembrandt have been no more successful than these, for his artistic handwriting, marvellous as it generally is, and great as is the admiration it excites among painters, is so entirely individual, so imbued with the master's personal sentiment, that it is only justifiable as the expression of that sentiment. And nothing is more impossible than a resuscitation of such emotion.

We shall not be able to estimate Rembrandt's artistic importance aright, unless we take into account his activities as a collector and connoisseur. His individuality had so little in common with that of any other artist, that he was formerly looked upon as an eccentric, a contemner of artistic manifestations foreign to his own. Nothing could be further from the truth. Rembrandt was an artist to the core, and therefore an admirer of every kind of art. Nor was he satisfied with a Platonic affection for works of art; all his life long he was an enthusiastic collector of these, and made use of them for his artistic purposes by means of exhaustive study. As a collector and connoisseur, he held a position in Holland akin to that filled by Rubens in the Netherlands, or later by Sir Joshua Reynolds and Sir Thomas Lawrence in England. The Amsterdam artists came to him to study his treasures and make use of them, dealers and collectors to ask his advice. The detailed catalogue prepared for the forced sale of all his possessions on his bankruptcy gives us a clear idea of his preferences, and also of the materials he used in his studies, although some of the most important items were sold during the years that immediately preceded the catastrophe. We find to our surprise, that he owned a large collection of antiques, both busts and statues, though all these

with one or two exceptions, were merely casts; that he had pictures by Raphael, Palma Vecchio, Giacomo Bassano, and even a figure of a child by Michelangelo — or, at any rate, that he possessed works which he ascribed to these masters, and, in addition, complete sets of the engravings of Mantegna and Marc Antonio, of Albert Dürer, Lucas Cranach, Holbein, Israel van Meckenen and Lucas van Leyden, and trial proofs of prints after P. Brueghel, Rubens, Van Dyck, Jordaens, and others, as well as numerous volumes containing engravings and woodcuts after Michelangelo, Titian, Raphael, the Carracci, Guido Reni, Ribera, and others. The catalogue even includes various works dealing with the theory of art, with architectonics, with costume, and kindred subjects. Strange to say, his own pupils are not represented among the painters of his native land, but, on the other hand, he showed a predilection for the works of the landscape-painters, especially those who had a certain affinity with his own temperament, such as Hercules Seghers, Lievens, and Porcellis. Like Rubens, he had a special admiration for Adriaen Brouwer. Besides all these pictures and other art treasures, the catalogue enumerates goblets and vessels of various kinds, Oriental and otherwise, weapons of all sorts, natural curiosities, which attracted him by their form and colour, and casts from life. We see that Rembrandt, earnest student of Nature though he was, was also an eager explorer in the wide domain of art, in spite of the fact that even in his youth he had denied himself a visit to Italy, recognising the dangers that would beset his originality in such a pilgrimage. He did not only profit indirectly by these studies, though, when we examine his youthful works, we see of what advantage they were to him in this sense; but Rembrandt did not disdain to borrow a motive occasionally from a foreign master. His famous portrait of himself in the London National Gallery, painted in 1640, and the similar etching of 1639, are composed on the lines of Titian's so-called *Ariosto*, which he saw sold in Amsterdam at that period, together with Raphael's portrait of Balthazar Castiglione. We find him borrowing figures from Dürer, Mantegna, and Correggio, even utilising an entire composition by Marten van Heemskerck, and making drawings after a great variety of artists, as after Indian miniatures and Italian medals. Of course, these adaptations are only to be discovered by careful examination of the master's work, for the manner in which he appropriated such occasional loans, makes it difficult to suppose that they were not entirely original.

Rembrandt must be studied as a whole; only thus is he comprehensible and unsurpassable. In detail, he sometimes shows a certain harshness, and coarseness, and even frailties and failings which are merely the defects incidental to his great and original genius. He did not always succeed in his efforts to give full artistic expression to his entirely novel outlook; his ruthless individuality sometimes led him to do violence to the object, but even so, his intention and his execution are nearly always of the highest interest and artistic merit.

SUPPLEMENT TO THE CATALOGUE

OF

REMBRANDT'S PICTURES

INTRODUCTION

During the eight years that have passed since this work was begun, certain pictures by Rembrandt that were quite unknown, or that had disappeared, have come to light. The sum of these is so considerable, that we think it advisable to include them at once in an appendix to this volume, instead of reserving them for separate publication in a supplement some years hence. That we shall thus exhaust the total of Rembrandt's surviving works, we do not believe. A number of pictures, some of them important examples, which figured during the past century in London and Parisian sale-rooms and in the exhibitions of the Royal Academy, are no doubt lurking in English country mansions and town houses, forgotten or unnoticed by their owners. More than one wealthy Englishman whom I suspected, from various indications of earlier date, of possessing Rembrandts, assured me this was not the case; and yet I afterwards discovered not one, but two or three of the master's works in their houses. This will still happen occasionally, but the greater interest now taken in these pictures, and also the extraordinary increase in their value, make it improbable that such discoveries will be frequent. To facilitate research, we propose to give in this volume reproductions of lost pictures, known to us by engravings.

This aftermath is, of course, not a choice selection. Among some fifty pictures here reproduced, there is scarcely one of capital importance; the majority are youthful essays of various kinds, or hasty studies of heads, but even these are essential to a proper estimate of the artist.

One of the most interesting and perhaps the earliest of these pictures is the *Christ at the Column* (Plate 540) in the Edouard Aynard Collection, Paris. In size, arrangement, and conception it is closely akin to the *St. Paul in Prison* of 1627, in illumination to the *Money-Changer* and the *St. Peter among the Servants of the High Priest:* we may take it therefore to have been painted in the year 1627 or 1628. Certain details again, such as the pillar behind Christ, and the clothing, the pieces of mail, and the instruments of torture, are common to all these pictures. Harsh in the illumination and black in the shadows, hard and cold in colour, awkward in arrangement, defective both in proportions and perspective, superficial in anatomy — marked, in fact by faults that betray the hand of the beginner — the picture, compared with the sort

of work that was being produced in Holland at the same time, is nevertheless very original, and already indicates the path the artist was about to follow. The figure of Christ, in spite of its inadequacy and its faulty anatomy, is strangely impressive, the head full of expression. The green of the mantle in the foreground and the violet in the costume of the guard are characteristic colours of the master's early period.

Since we drew attention in the first volume to the appearance of Rembrandt's father in the artist's work, the number of pictures which reproduce the head of this old man in a fanciful dress or as a study has increased very considerably. None of the newly discovered works are dated, but their character, and their analogies with the dated pictures, enable us to assign them to the years 1629 and 1630.

In the first volume we reproduced the small and much damaged study of the head of Rembrandt's father in the Nantes Museum (cf. Vol. I, Plate 26), on the authority of Emile Michel. The *Rembrandt's Father in a small black Cap* (Plate 541), in the possession of Dr. Müller of Paris, is so like this picture, but so superior to it, that the Nantes example must be pronounced merely a free copy, reversed. Still freer is the somewhat larger study of a head painted *alla prima* of *Rembrandt's Father in a Cap that overshadows his Face* (Plate 542). This was removed from the magazine a year or two ago, and now hangs in the gallery at Copenhagen. The nearly life-size bust of *Rembrandt's Father with an Oriental Head-Cloth* laid round his head like a turban (Plate 543), belonging to Madame May at Brussels, is a very careful work. In this shawl we find the cool subdued colours so characteristic of the artist's early manner, here used in very effective contrast to the flesh-tones. The illumination is less crude than in most works of this period, but the background is still monotonously dark, and the shadows are over-black. A similar picture of about the same size, *Rembrandt's Father with a Medallion on a gold Chain* (Plate 544), in Mr. Fleischmann's collection, London, is vigorously illuminated and shows a remarkable freedom in the handling. But the most interesting of these portraits is the very effective, large, and carefully executed study of *Rembrandt's Father looking down, his Hand on his Breast* (Plate 545), recently acquired by the Boston Museum. The arrangement and the sorrowful expression make it evident that the painter did not intend this picture for an actual portrait, but that he got his father to sit for a study for one of his historical pictures, probably a Judas or a penitent Peter. The full, warm sunlight falls from above over the bald head, across the face, and on the hand. The handling is already remarkably loose, the shadows not too black, and the execution very thorough, without being timid. This well preserved picture is akin in handling to the head of an old man of 1630, in the Cassel Gallery, in composition and illumination to the old man with downcast eyes of 1632 in the same collection.

Of the portraits of himself painted by Rembrandt during these years, the *Rembrandt with his Mouth open* (Plate 546), a small study belonging to Prince Lubomirski at Lemberg, is the earliest. The observation of a strong effect of light and expression

was the artist's main preoccupation here, one to which he sacrificed likeness and charm uncompromisingly. This coarse study can scarcely have been painted later than 1628. The *Rembrandt with luxuriant Hair and a slight Moustache* (Plate 547), belonging to Mr. R. B. Berens of London, dates from the year 1629. Here, as in the slightly later work in Mrs. Gardner's collection at Boston, *Rembrandt in a plumed Cap* (Vol. I, Plate 18), the artist is already aiming at a style proper to portraiture, and at dignity of presentment. In conception and arrangement, and even in the cool colour, this picture resembles the large portrait of the artist of the year 1635 in the Liechtenstein Gallery. Another somewhat smaller work, *Rembrandt in a steel Gorget with a Cock's Feather on his Cap* (Plate 548), belonging to Mr. H. Teixeira de Mattos of Amsterdam, shows a considerable technical advance upon these pictures in delicacy of illumination, and in simplicity and correctness of drawing. The most attractive self-portrait of this period is perhaps the little bust belonging to the Comtesse Delaborde in Paris : *Rembrandt looking enquiringly at the Spectator, a Cap on his frizzled Hair* (Plate 549); this is sympathetic and piquant in expression, delicate in drawing, very picturesque in treatment, and vigorous in colour.

The influences of Rembrandt's first visits to Amsterdam are manifested in a peculiar manner in various small full-length portraits, inspired more especially by the works of Thomas de Keyser. Here again the master made his first essays in the genre with himself and his relatives. In our first volume (Plate 54), we reproduced the portrait of Rembrandt which passed from the Kums Collection into that of Baron Schickler. A replica of this, the *Rembrandt with a Poodle at his Feet* (Plate 550), has since come into the possession of the city of Paris with the Dutuit bequest, and hangs in the Petit Palais. A comparison of the two examples — the poodle does not appear in the Schickler portrait — is decidedly favourable to the Dutuit picture. This, though still formal in arrangement, hard in the contrast of light and shadow, dull in colour and poor in drawing, is considerably freer and more decisive in handling than the other, which must therefore be pronounced a school copy. The Dutuit picture has a genuine signature, with the date 1631. The pendant to this peculiar work, has also come to light meanwhile. This is the *Rembrandt's Sister, full-length* (Plate 551), which Baron Schickler secured as a companion to his Rembrandt portrait. She is painted in a fanciful costume, certain details of which are identical with those she wears in the pictures of *Minerva* and the so-called *Jewish Bride* (cf. Vol. I, Plates 68 and 69), and we may therefore conclude that this picture and its pendant were not simple portraits, but character-studies. It is an interesting point, that here we have a portrait of the person whose identity with Rembrandt's sister I have tried to establish, painted as early as 1631, and consequently, before his removal to Amsterdam, for we may take it that in all probability these two subjects were painted at the same, or very nearly at the same time.

The number of actual portraits of persons outside the artist's own circle has also

received several additions. They are all of small size, and as portraits, are still very inferior to those of the great Amsterdam portrait-painters. The little bust of a *Young Girl with short frizzled Hair* (Plate 552), belonging to Mr. Scheurleer of the Hague, is the most impressive of these, by reason of the strong light concentrated on the head; the *Youth in a plain flat Collar* (Plate 553), belonging to Mr. John Jaffé of Nice, and the still smaller *Bust of a young Man with a Hat over his bushy Hair* (Plate 554), in the Paul Delaroff Collection at St. Petersburg, are more commonplace. The sitters both wear the costume characteristic of this period; the first-named youth has the doublet cut out at the neck over the pleated chemisette in which the artist so often dressed his models. The Jaffé picture was painted about 1630, the Delaroff example several years later.

Of the little studies of heads painted about 1630, the Leipzig Museum acquired the *Head of an old Man with tangled white Hair and Beard* (Plate 555), with the Gottschald bequest, and the Copenhagen Gallery has been enriched by a similar, but very spirited sketch of an *Old Man's Head in Profile* (Plate 556), discovered in its magazine. The Louvre has been presented by its former Director-General, M. Kaempfen, with the interesting youthful work, *A Hermit, reading* (Plate 557). It is a very effective, and comparatively broadly treated study of an old man, whom we recognise in several other pictures painted at the same period, and in various red chalk drawings. The small *Bathsheba* (Plate 558), in the Museum at Rennes, is drier and more minute in handling, though interesting because of its motive. In size and arrangement it is almost a pendant to M. Warneck's *Diana* (cf. Vol. I, Plate 47); but whereas in the *Diana* the artist reproduced a hideous model without any attempt to soften her ugliness, here he has tried to give a certain beauty to the figure, only the shoulders of which are bare, and to round off the composition picturesquely by the background with its *baroque* palace. Twenty-two years later the master repeated this tame, prosaic composition in reverse, in his famous picture in the Louvre, but with what a difference in the pictorial methods!

Several particularly good examples of actual portraits painted during the first years after Rembrandt's removal to Amsterdam have become known to us. The *Beardless Youth with a large flat Collar* (Plate 559), belonging to Mr. F. T. Fleitmann of New York, has much in common with the *Young Jew* in Count Wachtmeister's collection (cf. Vol. II, Plate 78). The simplicity and individuality of the rendering make it one of the best portraits painted about 1631. The *Young Woman with a Hymn-book in her right Hand* (Plate 560), of the year 1632, now belonging to Mr. Hage at Nivaa, shows a conscientious patience in the rendering of the somewhat expressionless features, that a De Keyser or a Ravesteyn would hardly have surpassed. It is very similar to the *Young Woman* of the same year in the Academy at Vienna (cf. Vol. II, Plate 75). In the dated portrait of the following year, of a *Young Woman with a white Cap and gauffered Ruff* (Plate 561), belonging to his Excellency von Lachnicki

at Warsaw, Rembrandt already reveals himself as the painter of the heart that smiles upon us from the candid eyes of this young Dutchwoman.

Another picture of 1633, the *Three-quarters length of Uyttenbogaert* (Plate 562), belonging to Lord Rosebery at Mentmore, is one of the most important portraits of this early period, not only intrinsically, but because of the sitter's relations to the artist. It is painted with great care, and is so superior to the bust in the Stockholm Gallery (cf. Vol. II, Plate 95), with which it is almost identical, that the latter may perhaps be pronounced an old copy, made in Rembrandt's studio. The Nantes Museum owns a stately female portrait : the *Young Lady holding a Watch in her right Hand* (Plate 563). The rich costume, the splendid jewels, the attitude and the illumination recall the famous portrait of Maerten Daey's wife in the G. de Rothschild Collection (cf. Vol. II, Plate 108); it was probably painted in the same year, 1634.

Among the contemporary studies, one, the *Old Man with a Cap and a double gold Chain* (Plate 564), belonging to Mr. Fitzwilliam at Peterborough, is the original of a picture in the Cassel Gallery, long accepted as an authentic work by Rembrandt; it is a highly effective, careful study, painted in 1632 or 1633. A small study, almost in monochrome, of an *Old Man with a Beard, looking to one Side* (Plate 565), belonging to M. L. Jansen of Brussels, is dated 1633, and is already easy and spirited in handling. A more ambitious work is the oval, life-size bust of an *Old Man with a white Beard and a black Cap* (Plate 566), belonging to M. Adolphe Schloss of Paris; painted probably in 1634, it is broad and soft in handling, and in this, as in its colour, just the work that must have served as a model for the youthful Govaert Flinck. The originals of two other studies of heads are unknown to me : one, the *Young Man in Profile with a plumed Cap* (Plate 567), the authenticity of which is attested by W. de Leeuw's contemporary engraving, belongs to M. Charles Sedelmeyer of Paris; the other, a *Man with a pointed Beard, wide Cap, and gold Chain* (Plate 568) is in the Wanamaker Collection at Philadelphia. A large early portrait of Saskia has also come to light recently, one of those character-studies which are distinguished from the actual portraits by an unpleasant pathos and fanciful accessories. This *Saskia as Bellona* (Plate 569), belonging to Sir George Donaldson, of London, was painted in 1633, and consequently during her betrothal to Rembrandt. The weapons are splendidly painted, especially the shield with the Gorgon.

Of the later portraits, treated in the simple style of the Dutch portrait-painters, the *Young Man in Profile, holding his Hat in both Hands* (Plate 570) dated 1637, in Prince Gagarin's collection at Moscow, is one of the most striking, the cloak of bright moiré silk forming a remarkable feature. It has a good deal in common with a first-rate Verspronck, while the *Portrait of Alotte Adriaens* (Plate 571), in Sir Frederick Cook's collection at Richmond, painted quite two years later, is like a very good J. G. Cuyp.

The sum of landscapes may now be enriched by three, one of them the *Landscape*

with Swans I have already mentioned (Vol. V, p. 14), but was not able to reproduce before. The other two were quite unknown till now. They have all the characteristics of the other landscapes by the master given here; and like these, show how the very scenery of his home was transformed by him into a world of his own, and shrouded in a mysterious gloom, magically irradiated by secret light. The *Landscape with the Ruin* (Plate 572), an heirloom of the von Ketteler family at Schloss Ehringerfeld, has the same simplicity of motive and the same massiveness in the forms of the trees as the landscape from the James Reiss Collection now in the Rijksmuseum (cf. Vol. IV, Plate 232), and was probably painted about 1637 or 1638. The larger and richer *Landscape with the Drawbridge* (Plate 573) in the Duke of Alba's collection at Madrid, recalls the landscape in the Wallace Collection, London (cf. Vol. IV, Plate 233), but the handling and drawing are still more formal, in the manner of Hercules Seghers. The most freely treated is the *Landscape with Swans* (Plate 574), once the property of W. Bürger, now in the Schloss Collection, Paris. Its authenticity has been questioned, quite groundlessly; at a first glance, it has an unusual appearance, because the artist sketched it in hastily, and only partially covered up certain alterations just in the light. The evening glow, against which the group of trees in the foreground stands out in fantastic relief, the river with the bridge, the figures, the imposing building with the mountain in the background, the solid drawing, that gives the impression of modelling in paint, are all characteristics peculiar to Rembrandt, more especially in his middle period, about 1645, when this picture was painted.

As far as I am able to judge from a photograph, I should say that the *Slaughtered Ox* (Plate 575), in Mr. John G. Johnson's collection at Philadelphia, may be added to the series of still-life subjects, though it falls far short of the Louvre example. It must, in any case, have been painted very much earlier, perhaps soon after 1640.

Several little studies of male heads dating from this period have also come to light, of the same class as the series already reproduced in Vol. IV. What can have induced Rembrandt just at this period, immediately after the completion of the *Night-Watch*, and the death of Saskia, to spend his time on these numerous small, and for the most part insignificant studies of heads, many of which appear in replicas of almost equal merit? The best of the newly discovered examples date, like those already known, from the year 1643; they are the *Old Man with a short white Beard, looking down* (Plate 576), one of the last acquisitions of the lately deceased amateur, Rodolphe Kann of Paris, and the *Old Man with disordered Beard and a gold Chain* (Plate 577) belonging to M. Adolphe Schloss of Paris. All the others are undated, but their conception and treatment justify us in assigning them to this period : the so-called *King Saul* (Plate 578) belongs to Mr. Quincy A. Shaw of Boston; of the *Man with disordered dark Hair and Beard* (Plate 579) there is one example in Mr. John G. Johnson's collection at Philadelphia and another in the Peter von Semenow Gallery at St. Petersburg; the *Elderly Man with a sorrowful Expression* (Plate 580) belongs to

M. F. Kleinberger of Paris. The more important, life-size *Bust of an elderly Man with a frizzled Beard* (Plate 581), in the possession of Major Sir Henry St. John Mildmay of London, is of the same date. In face of the large number of very similar, and for the most part, signed und dated studies painted between 1650 and 1660, and grouped together here and in Vol. IV, no one is now likely to question the authenticity of these pictures.

Of those larger figure-studies variously described as *Philosophers*, *Rabbis*, and *Old Jews*, and life-size half-lengths and busts similarly labelled, several new specimens have been made known, all good and remarkable examples of the master. A *Jewish Philosopher* (Plate 582), a very striking and impressive work, passed from M. Charles Sedelmeyer to M. Maurice Kann's collection in Paris. The peculiarly careful execution makes it probable that this picture was painted towards the end of the forties. The highly expressive *Bearded Man, his left Hand in his Coat* (Plate 583), recognised in Count Wachtmeister's collection at Vanas as a genuine work of Rembrandt's, dates from 1651. A broadly painted study, somewhat caricatural in expression, of an *Elderly Woman with a black Headcloth, laughing* (Plate 584), belonging to Mr. Hugh P. Lane, is dated 1652. The richly coloured and very effective half-length of a *White-bearded old Man with a red Cap, his right Hand in his Coat* (Plate 585), in the possession of Mr. J. B. Robinson of London, is contemporary with it; in treatment, colour and effect, it is akin to the *Architect* in the Cassel Gallery. Softer in handling and more subdued in colour is the *Seated Jew with a biretta-shaped felt Cap* (Plate 586), belonging to Privy Councillor Delaroff of St. Petersburg, a work closely resembling several similar pictures painted about 1655. The *Head of an old Man* (Plate 587), now in the Leopold Hirsch Collection in London, was recognised when in the hands of a London dealer, as the study for the small, seated figure of an old man in the Berlin Gallery (cf. Vol. V, Plate 386), of which there is a smaller, half-length study in Sir Frederick Cook's collection. A female head of this period, the *Young Girl looking down, her smooth Hair drawn into a Cap* (Plate 588), belonging to Baron de Pontalba at Senlis near Paris, vigorously modelled and fatly painted, shows the examples on which N. Maes was then forming his style in Rembrandt's studio. The larger and very impressive study in the collection of Mr. John H. Harjes of Paris, the *Old Man in profile, reading* (Plate 589), must be a later work. It seems to have been painted from the same model as the old man standing behind Pilate in the Rodolphe Kann picture (cf. Vol. VII, Plate 532).

Mr. T. Humphry Ward's *Titus with a black Cap on his dark curling Hair* (Plate 590), may be accepted as a portrait of Rembrandt's son, though it has unfortunately suffered severely from re-painting. The apparent age of the youth makes it probable that it was painted about 1657. The broadly and richly handled study of a head, *Christ praying and looking upwards* (Plate 591), in the imperial castle of Pawlowsk, is a contemporary work. This picture is closely akin to the larger studies

of Christ painted at this period, probably from the same model, and reproduced in Vol. VI (cf. Plates 412-415). Every now and then, some forgotten work by Rembrandt comes to light in the possession of the Emperor of Russia. The head of Christ mentioned above has remained at Pawlowsk, but two Biblical compositions have lately been added to the Hermitage examples, a *Christ with the Samaritan Woman at the Well* (Plate 592), a characteristic work of 1660, and a *Tobias taking Leave of his Parents* (Plate 593), obviously painted some years later. Unhappily, they were both so liberally re-painted at the beginning of the nineteenth century, that they ceased to be recognised as the works of Rembrandt. Since the cleaning to which they have been subjected, there can be no doubt as to their authenticity, but they show even now how severely they have suffered at the hands of the restorer. The *Samaritan Woman*, an oblong picture, is very similar in composition to the upright version of the same subject in the Rodolphe Kann Collection (cf. Vol. VI, Plate 408; this is dated 1655, not 1659, as I have lately convinced myself); but it has not the powerful colour and rich impasto of the latter. The *Tobias* is marked by the extraordinary simplicity and the deliberate reticence in the accessories that characterise the compositions of the sixties. The relation to Oriental compositions in Persian miniatures that may be established in the case of these pictures (notably the *Esther* at Moscow), appears here in conjunction with South Slavonic models and costumes. We seem to be looking at Wallachian peasants in their humble homes. The very simplicity of the picture makes it strangely impressive in sentiment; there is perhaps no work of Rembrandt's that suggests J. F. Millet so strongly as this *Tobias*. Was this Slavonic type impressed upon the master by Slavs in national costume, who happened to be in Amsterdam at the time? We know how eagerly he caught at everything that could enlarge and improve his knowledge and conception of that Eastern world which typified Scriptural themes to him. A large study painted in 1661, the *Old Man praying* (Plate 594), belonging to Count Harrach of Vienna, might support such a surmise, were it not so closely related in conception, arrangement, and date of execution, to the group of studies of Capuchin monks painted the same year (cf. Vol. IV, Plates 482-484). This impressive and broadly painted figure is a typical rendering of a Russian Iswoschtschik.

We conclude with a reproduction of the *Lucrezia* (Plate 595) in Mr. Borden's collection at New York, dated 1664, a work already mentioned (cf. Vol. VII, p. 16). The second and contemporary version of the subject, which Waagen describes as in a private collection in Scotland, we have unfortunately been unable to trace. Various other works by Rembrandt must still be lurking in England, in spite of the quest after his pictures that was been going on for some decades past. This is evident from Christie's sale catalogues of the nineteenth century, and from the comparatively high prices paid at these sales for many pictures since lost or forgotten.

540

CHRIST AT THE COLUMN

(M. ÉDOUARD AYNARD'S COLLECTION, PARIS)

540

CHRIST AT THE COLUMN

(M. ÉDOUARD AYNARD'S COLLECTION, PARIS)

Jesus, naked save for a white loin-cloth, is seated slightly to the left in front of a high column, on a circular stone pedestal — the pillory — to a ring in which his hands, bound together behind him, are fastened. The head, surrounded by a halo, is turned to the spectator, the eyes are cast down. Long, brown hair and a brown beard. To the left of the column, behind the steps that lead down into a hall, stands a soldier, his figure seen only to the knees, a long halberd in his right hand; he wears a greenish doublet, a gray neckcloth, and a brownish violet cap with feathers. In the background on the right another soldier in a helmet and cuirass, holding a halberd, is visible. In the foreground on the right lie a coat of mail, a bamboo cane, rods, twigs of thorn, and a large shield upon a violet robe. Grayish brown background. The light falls into the picture from above on the left.

Full length figure, about one third the size of life.
Signed above on the right (a forgery) : *Rem^t f.*
Painted about 1628.

Canvas. H. 0m,745; w. 0m,635.

M. Édouard Aynard's Collection, Paris.

544

REMBRANDT'S FATHER IN A BLACK CAP

(DR. PAUL MÜLLER'S COLLECTION, PARIS)

541

REMBRANDT'S FATHER IN A BLACK CAP

(DR. PAUL MÜLLER'S COLLECTION, PARIS)

Turned to the right, almost in profile, and looking down. A small black cap on his bald head. Brown fur-trimmed coat. Grayish brown background. A bright light falls into the picture from above on the left.

Small bust, the hands not seen.
Painted about 1629.

Oak panel. H. 0m,165; w. 0m,125.

The picture in the Nantes Gallery (see Vol. I, Plate 26) is probably only a later free copy of this portrait.

M. Charles Sedelmeyer's Collection, Paris.
Dr. Paul Müller's Collection, Paris.

542

REMBRANDT'S FATHER IN A CAP THAT OVERSHADOWS HIS FACE

(ROYAL GALLERY, COPENHAGEN)

542

REMBRANDT'S FATHER IN A CAP THAT OVERSHADOWS HIS FACE

(ROYAL GALLERY, COPENHAGEN)

To the right, looking straight before him. He wears a broad brown cap which throws a deep shadow over the upper part of his face. Grayish cloak. Light gray background. The light falls upon the lower part of the face from above on the left.

Small bust, the hands not seen.
Painted about 1629.

Oak panel. H. $0^{m},20$; w. $0^{m},17$.

Royal Gallery, Copenhagen. It has figured in the inventory since 1775, but was not brought from the magazine into the collection till 1900.

543

REMBRANDT'S FATHER WITH AN ORIENTAL HEAD-CLOTH

(MADAME F. MAY'S COLLECTION, BRUSSELS)

543

REMBRANDT'S FATHER

WITH AN ORIENTAL HEAD-CLOTH

(MADAME F. MAY'S COLLECTION, BRUSSELS)

Turned slightly to the left, the head and eyes towards the spectator. Scanty beard. An olive-green turban threaded with gold on his head. He wears a grayish-green gold-embroidered doublet, showing the shirt at the throat and crossed by a double gold chain. An amber velvet mantle trimmed with brown fur hangs over his shoulders. Grayish brown background. A strong light falls into the picture from above on the left.

Life-size bust, the hands not seen.
Painted about 1629.

Canvas. H. 0m,83; W. 0m,64.

Donovan Collection, England.
Mr. T. Humphry Ward's Collection, London.
Messrs. Th. Agnew and Sons' Collection, London.
M. Charles Sedelmeyer's Collection, Paris.
Madame F. May's Collection, Brussels.

PLATE

I. HEADCLOTH

[illegible] brown hair [illegible] over his shoulders.

544

REMBRANDT'S FATHER WITH A MEDALLION ON A GOLD CHAIN

(MR. F. FLEISCHMANN'S COLLECTION, LONDON)

544

REMBRANDT'S FATHER

WITH A MEDALLION ON A GOLD CHAIN

(MR. F. FLEISCHMANN'S COLLECTION, LONDON)

Turned to the left, the face and eyes towards the spectator. Short beard. A small black cap on the back of his head. In a black furred gown. A gold chain with a medallion across the breast. Light brown background. The light comes from above on the left.

Bust, life-size, the hands not seen.
Signed half-way up the panel on the left. *Rl 1631.*

Oak panel. H. $0^{m},60$; W. $0^{m},51$.

Exhibited at the Royal Academy, London, 1899.

Messrs. P. and D. Colnaghi's Collection, London.
Mr. F. Fleischmann's Collection, London.

545

REMBRANDT'S FATHER LOOKING DOWN, HIS HAND ON HIS BREAST

(MUSEUM, BOSTON)

545

REMBRANDT'S FATHER LOOKING DOWN, HIS HAND ON HIS BREAST

(MUSEUM, BOSTON)

Seated, three quarters to the left, the nearly bald head bent slightly forward, the eyes cast down, the mouth a little open, as if in lamentation. Scanty white beard. Brown fur-trimmed coat, on which the hand is laid in front of the breast. Gray background. Bright light from above on the left.

Half-length figure, life-size, one hand seen.
Painted about 1630.

Oak panel. H. $0^{m},76$; w. $0^{m},61$

Probably a study for a historical picture (a penitent Judas or St. Peter?).

Mr. F. Newcombe's Collection, Bristol.
Museum, Boston.

[illegible] Scanty white beard.

546

REMBRANDT WITH HIS MOUTH OPEN

(PRINCE LUBOMIRSKI'S COLLECTION, LEMBERG)

546

REMBRANDT WITH HIS MOUTH OPEN

(PRINCE LUBOMIRSKI'S COLLECTION, LEMBERG)

Turned to the right, and looking at the spectator. A black cap on his thick frizzled hair. Steel gorget over a brown jerkin. Greenish figured neckcloth. Dark background. The strong light falls from above on the left upon the right cheek.

Bust, life-size, the hands not seen.
Signed below on the right : RL.
Painted in 1628 or 1629.

Oak panel. H. 0m,43; W. 0m,33.

Exhibited at Amsterdam, 1898.

Prince Lubomirski's Collection, Lemberg.

547

REMBRANDT WITH LUXURIANT HAIR AND A SLIGHT MOUSTACHE

(MR. R. B. BERENS' COLLECTION, LONDON)

547

REMBRANDT WITH LUXURIANT HAIR AND A SLIGHT MOUSTACHE

(MR. R. B. BERENS' COLLECTION, LONDON)

Turned to the right, the head and eyes to the spectator. Thick, curly hair and a slight moustache. A figured neckcloth and dark mantle, over which hangs a gold chain with a medallion. Dark background. The light falls into the picture from above on the left.

Bust, nearly life-size, the hands not seen.
Painted about 1629.

Oak panel. H. $0^{m},61$; W. $0^{m},47$

Exhibited at the Royal Academy, London, 1899.

Mr. R. B. Berens' Collection, London.

548

REMBRANDT IN A STEEL GORGET WITH A COCK'S FEATHER ON HIS CAP

(JHR. HENRY TEIXEIRA DE MATTOS' COLLECTION, AMSTERDAM)

548

REMBRANDT IN A STEEL GORGET WITH A COCK'S FEATHER ON HIS CAP

(JHR. HENRY TEIXEIRA DE MATTOS' COLLECTION, AMSTERDAM)

Turned to the left, the head and eyes to the spectator. A dark purple cap with a blue-black cock's feather on the dark hair. Dark brown cloak, over which is a steel gorget with a dull green neckcloth above it. Under the cloak a triple gold chain is seen across a dark brown doublet. Gray background. The light falls into the picture from above on the left.

Bust, life-size, the hands not seen.
Signed half-way up the panel on the left : *Rl 1631.*

Oak panel. H. $0^{m},575$; W. $0^{m},455$.

John Corbett Collection, London, 1904.
Messrs. P. and D. Colnaghi's Collection, London.
Jhr. Henry Teixeira de Mattos' Collection, Amsterdam.

549

REMBRANDT LOOKING ENQUIRINGLY AT THE SPECTATOR, A CAP ON HIS FRIZZLED HAIR

(COMTESSE HENRI DELABORDE'S COLLECTION, PARIS)

549

REMBRANDT LOOKING ENQUIRINGLY AT THE SPECTATOR, A CAP ON HIS FRIZZLED HAIR

(COMTESSE HENRI DELABORDE'S COLLECTION, PARIS)

Turned slightly to the left, looking at the spectator. Brown frizzled hair. A dark brown cloak over a red doublet, showing the shirt at the throat. A black cap on the head. A bright light falls into the picture from the left. Gray background.

Small bust, the hands not seen.
Painted about 1631.

Copper. H. $0^{m},145$; W. $0^{m},120$.

Exhibited at the Hague, 1903.

Comte Duchatel's Collection, Paris.
Comtesse Henri Delaborde's Collection, Paris.

550

REMBRANDT WITH A POODLE AT HIS FEET

(PETIT PALAIS, PARIS)

550

REMBRANDT WITH A POODLE AT HIS FEET

(PETIT PALAIS, PARIS)

Aged about five and twenty. He stands in the middle of a room, his gloved left hand resting on a stick, his right against his side. He wears a gold-coloured coat, reaching to the knees, trimmed with gold embroideries and fringes, and held together by an Oriental girdle; over it a dark purple mantle, fastened on the shoulder with three gold buttons. Closely fitting dark green breeches, and low, soft leather boots. On his thick curly brown hair a high brown and green striped turban with a clasp and a heron's plume on the right side. Small moustache. At his feet a brown and white poodle. In the background to the left a table with a grayish green cover, on which lie a helmet, a shawl and other objects. Grayish brown background. The light falls into the picture from above on the left.

Small full-length figure.
Signed below, on the right : *Rembrandt f. 1631.*

Oak panel. H. 0m,81; w. 0m,54.

A picture of the same subject, but without the poodle, passed from the Kums Collection at Antwerp to that of Mr. A. M. Byers of Pittsburg, and is now in Baron A. de Schickler's Collection in Paris (Our Plate 54, Vol. I).

Smith, n° 321 and Supplement, n° 26; Dutuit, p. 51, n° 127; Wurzbach, n° 298; Michel, p. 564.

Comte de Vaudreuil's Collection, Paris.
Schamp d'Aveschoot Collection, Ghent, 1846.
Petit Palais (Dutuit Collection), Paris.

He wears a gold-coloured coat,

turban with a clasp and a

. At his feet a brown and white

the goodly passed from the Jones Collection at

551

REMBRANDT'S SISTER, FULL LENGTH

(BARON A. DE SCHICKLER'S COLLECTION, PARIS)

551

REMBRANDT'S SISTER, FULL LENGTH

(BARON A. DE SCHICKLER'S COLLECTION, PARIS)

Turned to the left and looking at the spectator, her gloved right hand resting on a stick, her left against her side; a dark red feather in her thick hair, a pearl in her ear, and a pearl necklace round her throat. She wears a greenish gray gown trimmed with fringe and an embroidered girdle of the same colour; a dark violet mantle lined with gold brocade and enriched with gold embroideries and precious stones, is fastened at the breast by a gold clasp set with a red stone, showing the pleated chemisette at the throat. Against a gray wall in the background, stands a table with a dark green cover to the left, a lute, a book, and other objects lying upon it. Several steps are visible on the right. Grayish brown background. The light falls into the picture from above on the left.

Small full-length figure.
Painted about 1631.

Canvas pasted on wood. H. $0^{m},59$; w. $0^{m},46$.
(enlarged to $0^{m},685$ by $0^{m},48$).

J. H. Wente Collection, Amsterdam; sold in Paris 1893 (as a work of the School of Rembrandt).
Baron A. de Schickler's Collection, Paris.

552

A YOUNG GIRL WITH SHORT FRIZZLED HAIR

(MR. D. F. SCHEURLEER'S COLLECTION, THE HAGUE)

552

A YOUNG GIRL WITH SHORT FRIZZLED HAIR

(MR. D. F. SCHEURLEER'S COLLECTION, THE HAGUE)

Turned to the left, the head and eyes to the spectator. Thick, frizzled hair. She wears a dark fur-trimmed mantle over a finely pleated chemisette. A gold clasp fastens it on the left shoulder. Light background. A strong light from above on the left.

Bust, three-quarters the size of life, the hands not seen.
Painted about 1629.

Oak panel. H. $0^{m},260$; W. $0^{m},205$.

Exhibited at the Rembrandt Exhibition, Amsterdam, 1898.
Exhibited at the Hague, 1903.

Mr. D. F. Scheurleer's Collection, the Hague.

Dieterichsen & Hellmann

553

PORTRAIT OF A YOUTH WITH A PLAIN FLAT COLLAR

(MR. JOHN JAFFÉ'S COLLECTION, NICE)

553

PORTRAIT OF A YOUTH WITH A PLAIN FLAT COLLAR

(MR. JOHN JAFFÉ'S COLLECTION, NICE)

Facing and looking at the spectator. He wears a black doublet and a broad white linen collar trimmed with lace. Grayish brown background. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Painted about 1629.

Oak panel. H. $0^{m},180$; W. $0^{m},155$.

Exhibited at the Hague in 1903.

Mr. John Jaffé's Collection, Nice.

553

554

BUST PORTRAIT OF A YOUNG MAN WITH A HAT OVER HIS BUSHY HAIR

(PRIVY COUNCILLOR PAUL DELAROFF'S COLLECTION, ST. PETERSBURG)

554

BUST PORTRAIT OF A YOUNG MAN WITH A HAT OVER HIS BUSHY HAIR

(PRIVY COUNCILLOR PAUL DELAROFF'S COLLECTION, ST. PETERSBURG)

Turned to the right, the head and eyes towards the spectator. He wears a broad-brimmed black hat ornamented with a string of pearls on his dark hair. Small moustache and chin-tuft. A pendant gauffered collar lies over his dark doublet. His gloved left hand is seen in front of his body. The background is illuminated on the right. The light falls into the picture from above on the left.

Small bust, one hand seen.
Painted about 1630.

Oak panel. H. $0^{m},215$; w. $0^{m},165$.

Privy Councillor Paul Delaroff's Collection, St. Petersburg.

554

555

SMALL STUDY OF AN OLD MAN'S HEAD WITH TANGLED WHITE HAIR AND BEARD

(CIVIC MUSEUM, LEIPZIG)

555

SMALL STUDY OF AN OLD MAN'S HEAD WITH TANGLED WHITE HAIR AND BEARD

(CIVIC MUSEUM, LEIPZIG)

Turned to the right, and looking at the spectator. Tangled white hair and beard. Dark brown cloak; grayish brown background. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Painted about 1630.

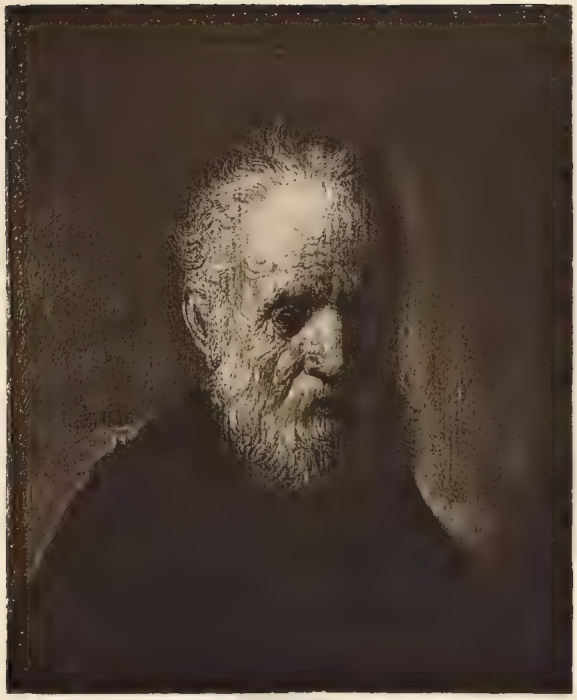
Oak panel. H. $0^{m},205$; W. $0^{m},170$.

Etched by H. de Thier, 1633.
Engraved by Giuseppe Longhi, 1800, in the Fr. Gavazzeni Collection.

Exhibited at Amsterdam, 1898.

Smith, n° 384 note, and n° 439.

Fr. Gavazzeni Collection, Milan.
H. G. Bohn Collection, London.
Percy Macquoid Collection, London.
J. O. Gottschald Collection, Leipzig.
Civic Museum, Leipzig. (J. O. Gottschald Bequest.)



556

THE HEAD OF AN OLD MAN IN PROFILE

(ROYAL GALLERY, COPENHAGEN)

556

THE HEAD OF AN OLD MAN IN PROFILE

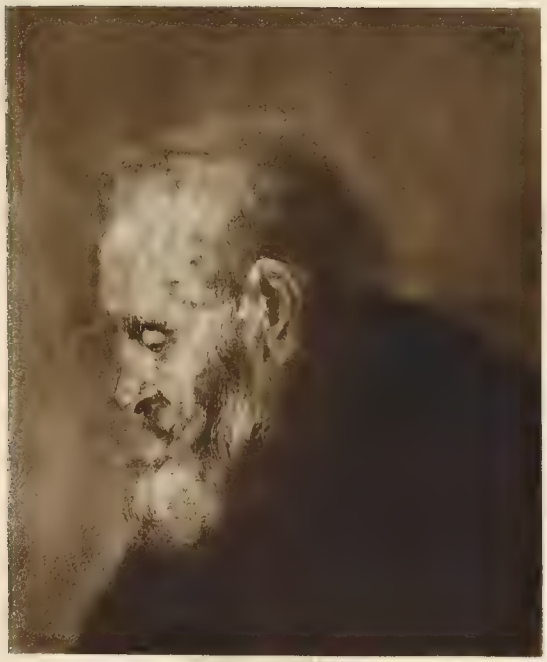
(ROYAL GALLERY, COPENHAGEN)

In profile to the left, bending slightly forward and looking down. With gray, disordered hair and beard. Black coat. Light gray background. The light falls into the picture from the left.

Small bust, the hands not seen.
Signed above on the right : Rembrandt.
Painted about 1630.

Oak panel. H. 0m,195; W. 0m,165.

Royal Gallery, Copenhagen (since 1775, but in the magazine till 1900, when it was placed in the collection).



557

A HERMIT, READING

(THE LOUVRE, PARIS

557

A HERMIT, READING

(THE LOUVRE, PARIS)

An old man with white hair and a long white beard, seated, turned to the left, in a full, grayish purple mantle. He holds in his hands a folio, from which he is reading. Behind him the thatched roof of a hut. In the background a gray wall, the bare bricks of which appear at intervals. The light falls into the picture from above on the left.

Small, full-length figure.
Signed below on the right : *Rembrandt 1630.*

Oak panel. H. $0^{m},585$; W. $0^{m},450$.

There is an old copy of this picture, by S. de Bray, in the Bachofen Collection, Basle.

Madame Helflinger's Collection, Paris, about 1848.
M. Albert Kaempfen's Collection, Paris.
The Louvre, Paris (presented by M. Albert Kaempfen).

558

BATHSHEBA AFTER BATHING

(MUSEUM, RENNES)

558

BATHSHEBA AFTER BATHING

(MUSEUM, RENNES)

Bathsheba is seated on a grassy knoll, turned to the right, and looking at the spectator. In her right hand she holds a small bunch of flowers. An old waiting-woman, spectacles on nose, is cutting her toe-nails. The upper part of her body, from which her chemise has slipped, is bare; a magnificent robe of gold brocade is drawn round the lower part of her body. Round her neck she wears a double gold chain; there is a jewelled cap on the back of her head, and a pearl in her ear. In the background to the right, King David's palace appears.

Small, full-length figure.
Signed to the left on the mound of grass : *1632*.

Oak panel. H. 0m,25; w. 0m,21.

Etched in reverse by an anonymous imitator of Rembrandt; this etching is ascribed by Bartsch to the master himself, n° 127.

Museum, Rennes.

[illegible]

[illegible]

[illegible] her toe-nails. The upper part of her body, [illegible] drawn round the [illegible]. Round her neck she wears a double gold [illegible]

559

A BEARDLESS YOUTH WITH A WIDE FLAT COLLAR

(MR. FREDERICK T. FLEITMANN'S COLLECTION, NEW YORK)

559

A BEARDLESS YOUTH WITH A WIDE FLAT COLLAR

(MR. FREDERICK T. FLEITMANN'S COLLECTION, NEW YORK)

Turned to the left, looking at the spectator. Long, curly brown hair. Large, white pleated collar, a black brocaded doublet, a black cloak over the right arm. Gray background. The light falls from above on the left.

Half-length, life-size figure.
Painted about 1631.

Canvas. H. $0^{m},635$; W. $0^{m},495$.

Messrs. P. and D. Colnaghi's Collection. London.
N. Steinmeyer Collection, Cologne.
Mr. Frederick T. Fleitmann's Collection, New York.

560

A YOUNG WOMAN HOLDING A HYMN-BOOK IN HER RIGHT HAND

(MR. J. HAGE'S COLLECTION, NIVAA)

560

A YOUNG WOMAN HOLDING A HYMN-BOOK IN HER RIGHT HAND

(MR. J. HAGE'S COLLECTION, NIVAA)

Turned to the left, and looking at the spectator. She wears a black dress, a small white ruff, and a little white cap with ear-pieces. With her right hand she holds a small hymn-book before her. Gray background. The light falls into the picture from above on the left.

Half-length, life-size figure.
Signed on the right, half-way up the canvas : *Rl van Ryn 1632*. On the left : *ÆT 39*.

Oak panel. Oval. H. 0m,765; w. 0m,59.

Exhibited at the Hague 1903.

Sir Matthew Wilson's Collection, London.
Messrs. Lawrie and Co's Collection, London.
Messrs. Dowdeswell and Dowdeswell's Collection, London.
Mr. J. Hage's Collection, Nivaa, Denmark.

spectator. She wears a black dress, a

561

PORTRAIT OF A WOMAN WITH A WHITE CAP AND A GAUFFERED RUFF

(COLLECTION OF HIS EXCELLENCY VON LACHNICKI, WARSAW)

561

PORTRAIT OF A WOMAN WITH A WHITE CAP AND A GAUFFERED RUFF

(COLLECTION OF HIS EXCELLENCY VON LACHNICKI, WARSAW)

Almost full face, looking at the spectator. She wears a white cap with side-pieces, a small gauffered ruff, and a black gown. Dark background. The light falls into the picture from above on the left.

Bust, life-size, the hands not seen.
Signed above the shoulder on the left : *Rembrandt f. 1633.*

Oak panel. Oval. H. $0^{m},67$; w. $0^{m},50$

Collection of the Princes Radziwill, Castle of Nieswiz, Lithuania.
Lachnicki Collection, Paris, 1867.
Collection of His Excellency von Lachnicki, Warsaw.

[illegible]

[illegible] A WHITE CAP

[illegible] AND A GAUFFERED RUFF

[illegible] at the [illegible]tor. She wears a white cap with side-pieces, [illegible]

[illegible] Lith.

562

PORTRAIT OF JOHANNES UYTTENBOGAERT WITH HIS LEFT HAND ON HIS BREAST

(LORD ROSEBERY'S COLLECTION, MENTMORE)

562

PORTRAIT OF JOHANNES UYTTENBOGAERT WITH HIS LEFT HAND ON HIS BREAST

(LORD ROSEBERY'S COLLECTION, MENTMORE)

Standing, turned to the right, the head almost full face to the front, looking at the spectator. He has a gray beard, and gray hair, partly covered by a black velvet skull-cap. He wears a black coat, a fur-trimmed cloak, and a ruff. His left hand is laid on his breast, his right holds his gloves. On a table to the right are his hat and an open folio. Dark background. The light falls into the picture from above on the left.

Three-quarters length, life-size.
Signed on the right under the book : *Rembrandt f. 1633*, and above on the left : *ÆT, 76.*

Canvas. H. 1m,22; W. 1m,04.

Our Plate 95, Vol. II, has hitherto been accepted as the portrait mentioned in Uyttenbogaert's journal as " am 13 April Uitgeschildert door Rembrant voor Abraham Anthonisz ". But since the above work (a three-quarters length, signed in full, and dated 1633) has come to light, it seems highly probable that this is the original portrait spoken of by the sitter.

Etched by Giuseppe Longhi, 1811, under the title : Burgomastro Olandese.

Smith, nº 440; Vosmaer, p. 500; Wurzbach, nº 457.

Lord Rosebery's Collection, Mentmore.

and almost full face to the front, looking at the

a fur-trimmed cloak, and a ruff. His left hand is laid

his gloves. On a table to the right are his hat and an

Rembrandt f. 1632, and above on the left *ÆT. 26.*

563

A YOUNG LADY HOLDING A WATCH IN HER RIGHT HAND

(MUSEUM, NANTES)

563

A YOUNG LADY HOLDING A WATCH IN HER RIGHT HAND

(MUSEUM, NANTES)

Standing, turned to the left, and looking at the spectator. Her dark hair is drawn into a little lace cap; three rows of pearls round her neck, and a large pearl in each ear. She wears a black dress with a double lace collar, and lace cuffs on her wide galloon-trimmed sleeves. Embroidered girdle with large rosette of the same material. She rests her left hand on a table covered with a green cloth; in her right hand she holds a chain from which a watch is hanging. Grayish-brown background. The light falls into the picture from above on the left.

Three-quarters length, life-size.
Signed above on the left : *Rembrandt f.*
Painted about 1635.

Canvas. H. 1^{m},06; w. 0^{m},81.

Smith, Suppl. n° 13.

Schamp d'Aveschoot Collection, Ghent, 1840.
Nieuwenhuys Collection.
Urvoy de St. Bedan Collection; presented to the Nantes Museum in 1854.
Museum, Nantes. (N° in Catalogue, 612.)

pearls round her neck, and a large pearl in

on a table covered with a green cloth; in her right

564

AN OLD MAN WITH A CAP AND A DOUBLE GOLD CHAIN

(MR. GEORGE C. W. FITZWILLIAM'S COLLECTION, PETERBOROUGH)

564

AN OLD MAN WITH A CAP AND A DOUBLE GOLD CHAIN

(MR. GEORGE C. W. FITZWILLIAM'S COLLECTION, PETERBOROUGH)

Turned to the left, looking at the spectator. He has a thick white beard, and wears a black cap ornamented with a double gold chain. Dark background. The light falls into the picture from above on the left.

Bust, life-size, the hands not seen.
Signed on the left, on a level with the shoulder : *Rembrandt f.*
Painted about 1632.

Oak panel. H. $0^{m},57$; w. $0^{m},47$.

There is an old copy of this picture in the Cassel Museum.

Exhibited at the Royal Academy, London, 1899.

Mr. George C. W. Fitzwilliam's Collection, Peterborough, England.

565

AN OLD MAN WITH A BEARD LOOKING TO ONE SIDE

(M. LÉON JANSEN'S COLLECTION, BRUSSELS)

565

AN OLD MAN WITH A BEARD LOOKING TO ONE SIDE

(M. LÉON JANSEN'S COLLECTION, BRUSSELS)

Turned to the left, the head bent slightly forward, looking to the left. Disordered hair and tangled beard. Light gray background. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Signed above : *Rembrandt 1633.*

Oak panel. H. $0^{m},095$; W. $0^{m},065$.

F. Szarvadi Collection, Paris, 1874.
V. Borie Collection, Paris, 1881.
F. Kleinberger Collection, Paris.
M. Léon Jansen's Collection, Brussels.

[illegible] slightly forward, looking to the left. Disordered [illegible] background. The light falls into the picture from

[illegible]

[illegible]

566

AN OLD MAN WITH A WHITE BEARD AND A BLACK CAP

(M. ADOLPHE SCHLOSS' COLLECTION, PARIS)

566

AN OLD MAN WITH A WHITE BEARD AND A BLACK CAP

(M. ADOLPHE SCHLOSS' COLLECTION, PARIS)

Turned to the left, looking at the spectator. He has a white beard and curly white hair, covered by a black cap. He wears a black cloak edged with gold and a red doublet, across which a medal hangs from a string. The shirt shows at the throat. Grayish brown background. The light falls into the picture from above on the left.

Bust, life-size, the hands not seen.
Signed on the left halfway up the panel : *Rembrandt f. 1634.*

Oak panel. Oval. H. 0m,64; W. 0m,47.

Etched by Marcenay de Guy, 1771, in his collection of copper-plates, under the title : *L'Homme à la Toque.*

Smith, n° 244.

King Augustus of Poland's Collection, Warsaw.
M. Adolphe Schloss' Collection, Paris.

567

A YOUNG MAN IN PROFILE WITH A PLUMED CAP

(M. CHARLES SEDELMEYER'S COLLECTION, PARIS)

567

A YOUNG MAN IN PROFILE WITH A PLUMED CAP

(M. CHARLES SEDELMEYER'S COLLECTION, PARIS)

Turned slightly to the left, and looking to the left, the face almost completely in profile. Slight beard. On his thick, curly hair he wears a dark red velvet cap with a brown feather and a string of pearls. Under the purplish red, gold-embroidered mantle and the greenish brocaded neckcloth, the white ruffles of the shirt appear. Gray background. The light falls into the picture from above on the left.

Bust, life-size, the hands not seen.
Painted about 1633.

Oak panel. H. 0m,675; w. 0m,525.

Etched by W. de Leeuw, with Rembrandt's monogram and the date 1633. There is a print after this etching, with the composition reversed, the address of F. L. D. Ciartres, and the inscription « Gaston de Foix ».

Smith, n° 473.

Duc de Talleyrand, Valençay et Sagan's Collection, Paris.
M. Charles Sedelmeyer's Collection, Paris.

568

A MAN WITH A POINTED BEARD A WIDE CAP AND A GOLD CHAIN

(MR. RODMAN WANAMAKER'S COLLECTION, PHILADELPHIA)

568

A MAN WITH A POINTED BEARD A WIDE CAP AND A GOLD CHAIN

(MR. RODMAN WANAMAKER'S COLLECTION, PHILADELPHIA)

Turned to the left, the head and eyes to the spectator. A black velvet cap on the bushy hair. The beard cut short. A black cloak with a rich gold chain across it leaves the throat bare. Dark background. The light falls into the picture from the left.

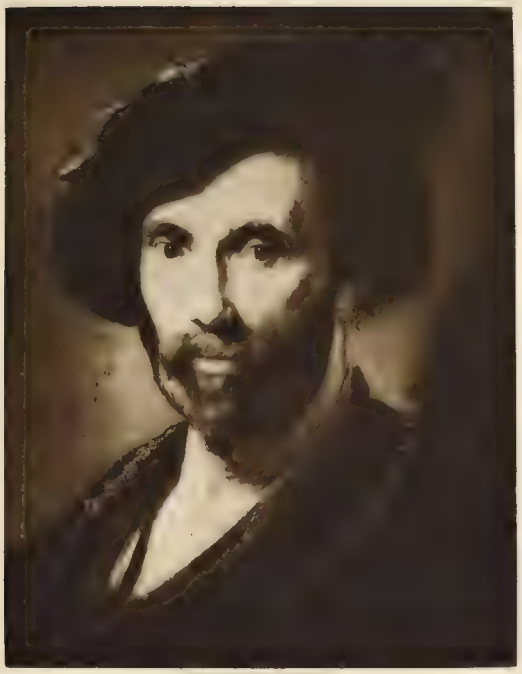
Bust, life-size, the hands not seen.
Signed on the left above the shoulder : *Rembrandt f. 1635.*

Oak panel. H. $0^{m},50$; W. $0^{m},39$.

Mr. Martin H. Colnaghi's Collection, London.
M. Charles Sedelmeyer's Collection, Paris.
Mr. Rodman Wanamaker's Collection, Philadelphia.

A MAN WITH A [illegible]

A WIDE CAP AND A GOLD CHAIN



569

SASKIA AS BELLONA

(SIR GEORGE DONALDSON'S COLLECTION, LONDON)

569

SASKIA AS BELLONA

(SIR GEORGE DONALDSON'S COLLECTION, LONDON)

She stands in front of a niche in a wall, turned slightly to the left, her face and eyes to the spectator. Her hair falls across her shoulders from beneath a helmet with a large feather. She wears a steel corslet, and below it a red velvet drapery, bordered with a rich gold embroidery. A bandolier set with jewels is slung across her breast from her right shoulder. Her right hand rests on a sword; on her left arm hangs the ægis with the Medusa-head, and the inscription "Bellona" beneath. Grayish-brown background. The light falls into the picture from above on the left.

Three-quarters length figure, life-size.
Signed below, on the left : *Rembrandt f. 1633.*

Canvas. H. $1^{m},22$; W. $0^{m},96$.

Duke of Buckingham's Collection, Stowe, 1848.
W. W. Pearce Collection, London, 1872.
Comte de l'Espine's Collection, Brussels.
Baron de Beurnonville's Collection, Paris.
Sir George Donaldson's Collection, London.

[illegible] AS BELLONA

[illegible] out of a niche in a wall, turned slightly to the left, her face [illegible] tator. Her hair falls across her shoulders from beneath a helmet [illegible] Her. She wears a steel corslet, and below it a red velvet drapery, [illegible] into a rich gold embroidery. A bandolier set with jewels is slung across [illegible] the ægis with the Medusa-head, and the inscription "Bellona" beneath. [illegible] on background. The light falls into the picture from above on the left.

[illegible] S.W. Rembrandt f. 1633

570

A YOUNG MAN IN PROFILE HOLDING HIS HAT IN BOTH HANDS

(PRINCE GAGARIN'S COLLECTION, MOSCOW)

570

A YOUNG MAN IN PROFILE HOLDING HIS HAT IN BOTH HANDS

(PRINCE GAGARIN'S COLLECTION, MOSCOW)

Standing, turned to the right, looking at the spectator. Luxuriant curly hair and a slight moustache. He wears a flat linen collar trimmed with lace over a coloured cloak of bright watered silk, and holds his high-crowned broad-brimmed hat in front of him with both hands. The light falls into the picture from above on the left.

Half-length figure, life-size.
Signed below on the right : *Rembrandt 1637*.

Oak panel. H. $0^{m},80$; W. $0^{m},70$

Prince Gagarin's Collection, Moscow.

570

571

PORTRAIT OF ALOTTE ADRIAENS

(SIR FREDERICK COOK'S COLLECTION, RICHMOND)

571

PORTRAIT OF ALOTTE ADRIAENS

(SIR FREDERICK COOK'S COLLECTION, RICHMOND)

Turned to the left, looking at the spectator. She wears a black dress, a closely fitting black cap, the point of which comes over the forehead, and a large gauffered ruff. Dark background. The light falls into the picture from above on the left.

Half-length figure, life-size, the hands not seen.
Signed below on the left : *Rembrandt f. 1639.*

Oak panel. H. $0^{m},65$; W. $0^{m},56$.

Alotte Adriaens was the daughter of Adriaen Jans, Burgomaster of Dordrecht. She married Elias Trip after 1609.

Exhibited at the Royal Academy, London, 1899.

Sir Frederick Cook's Collection, Richmond, Surrey.

572

WOODED LANDSCAPE WITH A RUIN; EVENING

(BARON VON KETTELER'S COLLECTION, SCHLOSS EHRINGERFELD)

572

WOODED LANDSCAPE WITH A RUIN; EVENING

BARON VON KETTELER'S COLLECTION, SCHLOSS EHRINGERFELD)

An old woman is seated under a high tree by the roadside in the foreground. To the right, in front of a sheet of water, two fishermen and a few sheep. A man advances along a road leading to a dark wood. Behind, on the right, a pond with swans, and in the yellow evening light, a ruined castle, approached by a stone bridge. Late evening, with a brilliant sunset effect.

Signed : *Remb... f. 163..*
Painted about 1636-37.

Oak panel. H. 0m,30; w. 0m,46.

Exhibited at Düsseldorf, 1904.

Baron von Ketteler's Collection, Schloss Ehringerfeld, Westphalia.

WOODED LANDSCAPE WITH A RUINS EVENING

[illegible] to a dark wood. Behind, on the right, a pond with

575

LANDSCAPE WITH A DRAW-BRIDGE

(COLLECTION OF H. E. JAMES STUART Y FALCÓ, DUKE OF BERWICK AND ALBA, MADRID)

573

LANDSCAPE WITH A DRAW-BRIDGE

(COLLECTION OF H. E. JAMES STUART Y FALCÓ, DUKE OF BERWICK AND ALBA, MADRID)

In the foreground to the left a huntsman on horse-back in a yellow coat and a red cap, followed by his servant, who holds two hounds in leash and carries some game on a stick across his shoulder. In the centre of the foreground a man in a red coat with a basket on his back and a long stick resting against his shoulder, is seated by the roadside. In the middle distance, the gate of a fortified town. On the draw-bridge leading to this gate, a man in a carriage drawn by two horses, surrounded by attendants and pedestrians. A wide plain, enclosed on the left by steep cliffs, extends behind the town to the horizon.

Painted about 1640.

Oak panel. H. $0^{m},42$; W. $0^{m},60$.

Acquired by the fourteenth Duke of Alba, Don Carlos Miguel, in 1818.
Collection of H. E. James Stuart y Falcó, Duke of Berwick and Alba, Madrid.

LANDSCAPE WITH A HUNTSMAN

[illegible] to the left, a huntsman on horse-back in a yellow coat and a red [illegible] who holds two hounds in leash and carries some game [illegible]. In the centre of the foreground a man in a red coat [illegible] and a long stick resting against his shoulder, is seated by [illegible] the distance, the gate of a fortified town. On the draw-[illegible] gate, a man in a carriage drawn by two horses, surrounded by [illegible] A wide plain, enclosed on the left by steep cliffs, extends

[illegible] Duke of Alba, Don Carlos Miguel, in 1845
[illegible] James Stuart y Lasso, Duke of Berwick and Alba, Madrid

574

LANDSCAPE WITH SWANS

(M. ADOLPHE SCHLOSS' COLLECTION, PARIS)

574

LANDSCAPE WITH SWANS

(M. ADOLPHE SCHLOSS' COLLECTION, PARIS)

In the penumbra of the foreground, a river, on which two swans are swimming, while further back a man is rowing a boat. To the left a man on a two-arched bridge, across which a carriage full of travellers drawn by four horses has just passed. To the right, before a group of high trees, a hut, in front of which two men are engaged over a fire. In the brightly illuminated middle distance, a river and buildings in a mountainous landscape.

Painted about 1645.

Canvas. H. $0^{m},42$; W. $0^{m},63$.

Etched by Ch. Jacque.

Vosmaer, pp. 311, 528; Bode, p. 493; Dutuit, p. 51, n° 449; Wurzbach, n° 305; Michel, p. 563.

Marquis de Pastoret's Collection, Paris, 1867.
W. Bürger Collection, Paris.
Madame Lacroix' Collection, Paris.
M. Adolphe Schloss' Collection, Paris.

575

THE CARCASE OF AN OX IN A CELLAR

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

575

THE CARCASE OF AN OX IN A CELLAR

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

In the foreground of the cellar, a slaughtered and disembowelled ox, hanging by cords from a pole. On the floor a flat dish and other utensils. In the background to the left a window. The light falls into the picture from above on the left.

Signed below on the right : *R. 1637*.

Oak panel. H. $0^{m},485$; W. $0^{m},380$.

Duchteren Collection, Holland.
Van der Kellen Collection, Utrecht.
Sir George Donaldson's Collection, London.
Mr. John G. Johnson's Collection, Philadelphia.

[illegible] cellar, [illegible] slaughtered and disembowelled ox, hanging by

576

AN OLD MAN WITH A SHORT WHITE BEARD LOOKING DOWN

(THE LATE M. RODOLPHE KANN'S COLLECTION, PARIS)

576

AN OLD MAN WITH A SHORT WHITE BEARD LOOKING DOWN

(THE LATE M. RODOLPHE KANN'S COLLECTION, PARIS)

Turned three-quarters to the left and looking to the left. On his head a black cap, ornamented with a gold chain. White hair, and a dishevelled white beard. He wears a dark red fur-trimmed mantle over a red under-dress, across the breast of which is a double gold chain with a medallion. Brownish gray background. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Signed above on the right : *Rembrandt f. 1643.*

Oak panel. H. 0m,200; w. 0m,155.

The late M. Rodolphe Kann's Collection, Paris.

[illegible] looking to the left. On his head a black [illegible] hair, and a dishevelled white beard. He [illegible] a red under-dress, across the breast of which [illegible] on. Brownish gray background. The light falls [illegible]

577

AN OLD MAN WITH A TANGLED BEARD AND A GOLD CHAIN

(M. ADOLPHE SCHLOSS' COLLECTION, PARIS)

577

AN OLD MAN

WITH A TANGLED BEARD AND A GOLD CHAIN

(M. ADOLPHE SCHLOSS' COLLECTION, PARIS)

Confronting the spectator, the head and eyes turned to the right. Gray beard and moustache. A black cap on his head. He wears a black cloak and doublet of the same colour, over which a gold chain with a medallion is visible. Grayish brown background. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Signed above on the right : *Rembrandt f. 1643.*

Oak panel. H. $0^{m},205$; W. $0^{m},170$.

N. C. de Gijselaar Collection, Leyden.
J. H. Hoffmeister Collection, Amsterdam.
M. Adolphe Schloss' Collection, Paris.

578

STUDY OF A HEAD KNOWN AS KING SAUL

(MR. QUINCY A. SHAW'S COLLECTION, BOSTON, U. S. A.)

578

STUDY OF A HEAD

KNOWN AS KING SAUL

(MR. QUINCY A. SHAW'S COLLECTION, BOSTON, U. S. A.)

Confronting the spectator, the head three-quarters face, turned to the right, the eyes looking downwards. Waving white hair and beard. On his head a high black velvet cap, surrounded by a gold crown. Dark mantle. Gray background. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Painted about 1643.

Oak panel. H. $0^{m},22$; W. $0^{m},18$.

Mr. Quincy A. Shaw's Collection, Boston, U. S. A.

[illegible] head three-quarters face, turned to the right, the [illegible] white hair and beard. On his head a high black [illegible] crown. Dark mantle. Gray background. The [illegible] face on the left.

[illegible] Boston, U. S. A.

579

A MAN WITH DISORDERED DARK HAIR AND BEARD

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

579

A MAN WITH DISORDERED DARK HAIR AND BEARD

(MR. JOHN G. JOHNSON'S COLLECTION, PHILADELPHIA)

Facing and looking at the spectator. Rough black hair and a slight black moustache and chin-tuft. Dark brown cloak over a reddish brown underdress. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Painted about 1643-45.

Oak panel. H. $0^{m},200$; W. $0^{m},165$.

Mr. Semenoff of St. Petersburg owns a replica of this picture.

Etched by Ch. Courtry in the Catalogue of the Wilson Collection.

Marquis d'Aligre's Collection, Paris.
M. John W. Wilson's Collection, Paris, 1881.
Mr. John G. Johnson's Collection, Philadelphia.

A MAN WITH DISORDERED DARK HAIR AND BEARD

Facing and looking at the spectator. Rough black hair and a slight black moustache and chin-tuft. Dark brown cloak over a reddish brown underdress. The

[illegible]

[illegible]

[illegible] St. Petersburg owns a replica of this picture.

[illegible] Country in the Catalogue of the Wilson Collection.

[illegible] Vigier Collection, Paris.
[illegible] Wilson's Collection, Paris, 1881.

580

AN ELDERLY MAN WITH A SORROWFUL EXPRESSION

(M. F. KLEINBERGER'S COLLECTION, PARIS)

580

AN ELDERLY MAN WITH A SORROWFUL EXPRESSION

(M. F. KLEINBERGER'S COLLECTION, PARIS)

Facing and looking at the spectator, the head turned slightly to the left. His unkempt hair falls across his forehead, his gray beard is also in disorder. Dark cloak. Dark background. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Painted about 1645.

Oak panel. H. $0^{m},225$; W. $0^{m},190$.

The same model as for M. A. Schloss' study, Plate 577.

Comte de Cavens' Collection, Brussels.
M. F. Kleinberger's Collection, Paris.

WITH A SORROWFUL EXPRESSION

[illegible]

[illegible] spectator; the head turned slightly to the left. His [illegible] forehead; his gray beard is also in disorder. Dark cloak.

584

PORTRAIT OF AN ELDERLY MAN WITH A FRIZZLED BEARD, IN A TOQUE

(MAJOR SIR HENRY ST. JOHN MILDMAY'S COLLECTION, LONDON)

581

PORTRAIT OF AN ELDERLY MAN WITH A FRIZZLED BEARD, IN A TOQUE

(MAJOR SIR HENRY ST. JOHN MILDMAY'S COLLECTION, LONDON)

Turned to the left, the face and eyes to the spectator. Brown curly hair and a thick gray beard. Black velvet cap, ornamented with a thin gold chain; black cloak. Dark neutral background. The light falls into the picture from above on the left.

Bust, life-size, the hands not seen.
Painted about 1645.

Oak panel. H. $0^{m},75$; W. $0^{m},61$.

Exhibited at the Guildhall, London, 1903.

Major Sir Henry St. John Mildmay's Collection, London.

PORTRAIT OF AN LEIGHTY MAN

WITH A FRIZZLED BEARD, IN A TOQUE

[illegible] HENRY ST JOHN MEDMAY'S COLLECTION, LONDON

[illegible] d to the [illegible] the face and eyes to the spectator. Brown curly hair and a [illegible] gray beard. Black velvet cap, ornamented with a thin gold chain; black cloak.

[illegible] 1561

[illegible] Medmay's Collection, London.

582

BUST OF A JEWISH PHILOSOPHER

(M. MAURICE KANN'S COLLECTION, PARIS)

582

BUST OF A JEWISH PHILOSOPHER

(M. MAURICE KANN'S COLLECTION, PARIS)

Aged about fifty. Confronting the spectator, the head and eyes turned to the left. Short dark brown beard. On his head a large black cap. He wears a light yellow doublet over a finely pleated shirt, on which hangs a gold neck-chain. Dark cloak with red and gold stripes. Light brownish gray background. The light falls into the picture from above on the left.

Bust, life-size, the hands not seen.
Painted about 1650.

Mahogany panel. H. $0^{m},615$; w. $0^{m},485$.

M. Charles Sedelmeyer's Collection, Paris.
M. Maurice Kann's Collection, Paris.

[illegible] head. On his head a large black cap. He wears a light [illegible] shirt, on which hangs a gold neck-chain. Dark [illegible] stripes. Light brownish gray background. The light falls [illegible]

585

A BEARDED MAN WITH HIS LEFT HAND IN HIS COAT

(COUNT WACHTMEISTER'S COLLECTION, VANAS, SWEDEN)

583

A BEARDED MAN

WITH HIS LEFT HAND IN HIS COAT

(COUNT WACHTMEISTER'S COLLECTION, VANAS, SWEDEN)

Facing and looking at the spectator. He has brown, slightly grizzled hair and a long beard, and wears a soft, reddish brown broad-brimmed hat over a white head-cloth, a brown coat with dark red sleeves, and over it a sleeveless dark mantle. His left hand is thrust into his coat. Gray background, slightly illuminated on the right. The light falls into the picture from above on the left.

Half-length figure, life-size.
Signed on the left half-way up the canvas : *Rembrandt f. 1651.*

Canvas. H. $0^{m},77$; w. $0^{m},66$.

Count Wachtmeister's Collection, Vanas, Sweden. (N° in Catalogue of 1895, 54).

[illegible] spectator. He has brown, slightly grizzled hair and a [illegible] brown broad-brimmed hat over a white head- [illegible] and over it a sleeveless black mantle. His [illegible] out into the [illegible]. Gray background, slightly illuminated on the right. He [illegible] into the [illegible] from above on the left.

584

AN ELDERLY WOMAN IN A DARK RED HOOD, LAUGHING

(MR. HUGH P. LANE'S COLLECTION, LONDON)

584

AN ELDERLY WOMAN

IN A DARK RED HOOD, LAUGHING

(MR. HUGH P. LANE'S COLLECTION, LONDON)

Facing and looking at the spectator, her mouth a little open. She wears a dark red hood over a white head-cloth, and has gold rings in her ears. A black fur-trimmed cloak, held together in front by two gold buttons, hangs over a dark gray under-dress, cut out at the throat over a pleated chemisette. Dark neutral background. The light falls into the picture from above on the left.

Bust, nearly life-size, the hands not seen.
Signed on the left on a level with the shoulder : *Rembrandt f. 1652.*

Oak panel. H. 0m,66; w. 0m,52.

Exhibited at the Guildhall, London, 1903.

Mr. Hugh P. Lane's Collection, London.

[illegible]

AN ELDERLY WOMAN

IN A DARK RED HOOD, LAUGHING

[illegible]

[illegible] ator, her mouth a little open. She wears a dark [illegible] and has gold rings in her ears. A black fur-trimmed [illegible] two gold buttons, hangs over a dark gray under-dress, [illegible] chemisette. Dark neutral background. The light [illegible] on the left.

[illegible] London.

585

A WHITE-BEARDED OLD MAN IN A REDDISH BROWN CAP HIS RIGHT HAND IN HIS COAT

(MR. J. B. ROBINSON'S COLLECTION, LONDON)

585

A WHITE-BEARDED OLD MAN IN A REDDISH BROWN CAP HIS RIGHT HAND IN HIS COAT

(MR. J. B. ROBINSON'S COLLECTION, LONDON)

Turned to the right, almost full face, looking down. Large white beard. He wears a small reddish brown cap on his curling gray hair; a light brown coat, in which his right hand is half hidden, shows the shirt at the throat. Grayish brown background. The light falls into the picture from above on the left.

Half-length figure, life-size.
Signed on the right on a level with the shoulder : *Rembrandt f.* ....
Painted about 1652.

Canvas. H. $0^{m},66$; W. $0^{m},57$.

Sir George Donaldson's Collection, London.
Mr. J. B. Robinson's Collection, London.

[illegible]

[illegible]

[illegible] HIS RIGHT HAND IN HIS COAT

[illegible]

[illegible] Large full face, looking down. Large white beard. He

586

A SEATED JEW WITH A BIRETTA-SHAPED FELT CAP

(PRIVY COUNCILLOR PAUL DELAŘOFF'S COLLECTION, ST. PETERSBURG)

586

A SEATED JEW

WITH A BIRETTA-SHAPED FELT CAP

(PRIVY COUNCILLOR PAUL DELAROFF'S COLLECTION, ST. PETERSBURG)

Seated in a black upholstered chair, turned to the left, and looking straight before him. He wears a reddish brown doublet and over it a dark brown fur-trimmed coat. On his head a black cap with a yellow cord. The crossed hands in his lap are partly visible. Greenish gray background.

Bust, life-size.
Signed to the right in the middle : *Rembrandt 16..* (the last two figures damaged).
Painted about 1657.

Canvas. H. $0^{m},83$; w. $0^{m},68$.

Privy Councillor Paul Delaroff's Collection, St. Petersburg.

A SEATED JEW

WITH A BIRETTA-SHAPED FELT CAP

[illegible]ated in a black upholstered chair, turned to the left, and looking straight before [illegible] He wears a reddish brown doublet and over it a dark brown fur-trimmed coat. [illegible]s head a black cap with a yellow cord. The crossed hands in his lap are partly [illegible]

587

SMALL BUST OF AN OLD MAN WITH A HIGH FUR CAP

(MR. LEOPOLD HIRSCH'S COLLECTION, LONDON)

587

SMALL BUST OF AN OLD MAN WITH A HIGH FUR CAP

(MR. LEOPOLD HIRSCH'S COLLECTION, LONDON)

Turned to the left and looking before him. He has a grizzled beard, and wears a high reddish brown cap bordered with fur, and a brownish fur-lined cloak.

Small bust, the hands not seen.
Painted about 1654.

Oak panel. H. $0^{m},29$; W. $0^{m},245$.

The same man as in Plates 389 and 390, and painted at the same date

Messrs. Dowdeswell and Dowdeswell's Collection, London.
Mr. Leopold Hirsch's Collection, London.

588

A YOUNG GIRL LOOKING DOWN A SMALL YELLOW CAP ON HER HEAD

(BARON DELFAU DE PONTALBA'S COLLECTION, SENLIS)

588

A YOUNG GIRL LOOKING DOWN

A SMALL YELLOW CAP ON HER HEAD

(BARON DELFAU DE PONTALBA'S COLLECTION, SENLIS)

About twenty years old, nearly full-face, looking down. Her smooth brown hair is drawn into a little yellow cap at the back of her head. Dark brown dress with light brown sleeves. Round her neck a double red cord, above which the chemisette shows in the square cut bodice. The light falls into the picture from above on the left.

Small bust, the hands not seen.
Painted about 1654.

Probably on an oak panel, rounded at the top. H. $0^{m},22$; w. $0^{m},175$. The little picture was subsequently let into a thick limewood panel, and is now square. H. $0^{m},23$; w. $0^{m},19$.

The sitter is the same person as the girl in Baron A. von Oppenheim's study of a head, Cologne (see Vol. V, Plate 374).

Baron Delfau de Pontalba's Collection, Senlis, France.

[illegible] of F, a early 30 face, looking down. Her smooth brown hair

[illegible] Collection, Scalbs, France

589

AN OLD MAN IN PROFILE, READING

(MR. JOHN H. HARJES' COLLECTION, PARIS)

589

AN OLD MAN IN PROFILE, READING

(MR. JOHN H. HARJES' COLLECTION, PARIS)

Seated in an arm-chair, turned in profile to the left, and reading from a book he holds before him on his lap. A small, black cap on his head. He wears a light yellow gown with wide sleeves, showing the shirt at the throat. Long white hair and white beard. Dark background. The light falls into the picture from above on the right.

Bust, life-size.
Painted about 1656.

Canvas. H. $0^{m},63$; w. $0^{m},58$.

Michel, p. 563.

Mr. H. A. J. Munro's Collection, London, 1878.
Baron de Beurnonville's Collection, Paris, 1884.
M. Charles Sedelmeyer's Collection, Paris.
Mr. John H. Harjes' Collection, Paris.

[illegible]

[illegible]

[illegible]

590

TITUS WITH A BLACK CAP ON HIS DARK CURLING HAIR

(MR. T. HUMPHRY WARD'S COLLECTION, LONDON)

590

TITUS WITH A BLACK CAP ON HIS DARK CURLING HAIR

(MR. T. HUMPHRY WARD'S COLLECTION, LONDON)

The figure turned to the left, the beardless face and eyes to the spectator. He wears a black velvet cap on his curly brown hair. Reddish brown coat with a black velvet collar, showing the shirt at the throat. Dark background. A bright light falls into the picture from above on the left.

Life-size bust, the hands not seen.
Painted about 1657.

Canvas. H. $0^{m},52$; W. $0^{m},41$.

Anonymous Collection, Paris, 1895 and 1900.
M. Charles Sedelmeyer's Collection, Paris.
Mr. T. Humphry Ward's Collection, London.

591

SMALL STUDY OF A HEAD OF CHRIST LOOKING UPWARDS

(IMPERIAL CASTLE OF PAWLOWSK, NEAR ST. PETERSBURG)

594

SMALL STUDY OF A HEAD OF CHRIST LOOKING UPWARDS

(IMPERIAL CASTLE OF PAWLOWSK, NEAR ST. PETERSBURG)

Confronting the spectator, the head inclined to the left, the eyes looking upwards. He has long dark hair, parted in the middle, and a beard, and wears a dull red dress. His right hand is laid on his breast. The light falls into the picture from above on the left. Greenish gray background.

Small bust, one hand seen.
Signed above on the left : *Rembrandt f.*
Painted about 1658.

Oak panel. H. $0^{m},25$; w. $0^{m},23$.

Imperial Castle of Pawlowsk, near St. Petersburg.

LOOKING UPWARDS

Confronting the [illegible] inclined to the left, the eyes looking upwards. He has long dark hair [illegible] middle, and a beard, and wears a dull red dress. His right hand is laid on [illegible]. The light falls into the picture from above on [illegible]

592

CHRIST AND THE SAMARITAN WOMAN AT THE WELL

(THE HERMITAGE, ST. PETERSBURG)

592

CHRIST AND THE SAMARITAN WOMAN AT THE WELL

(THE HERMITAGE, ST. PETERSBURG)

Jesus is seated under the archway to the left, conversing with the Samaritan woman, who stands behind the well, resting her yellow bucket on the edge. She wears a straw hat on her head. Five huntsmen approach from below. Behind is a castle on a hill bathed in evening sunlight.

Small full length figures.
Signed in the centre on the well : *Rembrandt f. 1660.*

Canvas. H. $0^{m},59$; w. $0^{m},74$.

The Hermitage, St. Petersburg (brought out of the magazine in 1903).

593

TOBIAS TAKING LEAVE OF HIS PARENTS

(THE HERMITAGE, ST. PETERSBURG)

593

TOBIAS TAKING LEAVE OF HIS PARENTS

(THE HERMITAGE, ST. PETERSBURG)

The angel, dressed in a shining robe, a hat in his right hand, a grayish green cloak over his left shoulder, stands to the right in front of a table set out for a meal, in a humble room. Tobias stands behind the table, in a dull red mantle over a white embroidered shirt, holding out his right hand to bid farewell to his father, who is seated in the shadow to the left. The mother stands behind his chair, dressed in a dull red jacket and a red head-cloth. In front of the table is a low chair with red cushions.

Small full length figures.
Traces of a signature below on the left.
Painted about 1661-63.

Canvas. H. $0^{m},63$; W. $0^{m},75$.

The Hermitage, St. Petersburg (brought from the magazine in 1903).

[illegible] LEAVE OF HIS PARENTS

a shining robe, a hat in his right hand, a grayish green

594

AN OLD MAN PRAYING

(COUNT HARRACH'S COLLECTION, VIENNA)

594

AN OLD MAN PRAYING

(COUNT HARRACH'S COLLECTION, VIENNA)

Turned to the right, his hands clasped in prayer, looking before him to the right with half-closed eyes. His elbows rest on a table, on which a large book lies open. He wears a full grayish-violet mantle. Thick gray hair and a large gray beard. Grayish-brown background. The light falls into the picture from above on the left.

Life-size figure, half length.
Signed on the right, half-way up the canvas : *Rembrandt f. 1661.*

Canvas. H. $0^{m},83$; W. $0^{m},67$.

Originally in Schloss Rohrau.
Count Harrach's Collection, Vienna.

A OLD MAN PRAYING.

his hands clasped in prayer, looking before him to the right
His elbows rest on a table, on which a large book lies open.
-violet mantle. Thick gray hair and a large gray beard.
and. The light falls into the picture from above on the left.

half-way up the canvas. *Rembrandt f. 1661.*

595

LUCRETIA STABBING HERSELF

(MR. M. C. D. BORDEN'S COLLECTION, NEW YORK)

595

LUCRETIA STABBING HERSELF

(MR. M. C. D. BORDEN'S COLLECTION, NEW YORK)

Confronting the spectator, her head slightly inclined to the left, her eyes turned to the left, her lips parted. With her right hand she points the dagger at her breast, holding up her out-stretched left hand to the right. She wears a rich greenish gold-coloured dress with wide sleeves and a laced bodice; round her neck a string of pearls, and a string with a pendant; a pearl in her ear. The light falls into the picture from above on the left.

Life-size figure, more than half-length.
Signed on the left : *Rembrandt f. 1664.*

Canvas. H. $1^{m},16$; W. $0^{m},99$.

Exhibited at the British Gallery, London, 1832.

Etched by W. Koepping in *L'Art*, and in the Catalogue of the San Donato Sale.

Smith, n° 192; Vosmaer, p. 367, 564; Bode, pp. 524, 608, n° 375; Dutuit, p. 58, n° 114; Wurzbach, n° 357; Michel, pp. 489, 563.

Lapeyrière Collection, Paris, 1825.
Anonymous Collection, London, 1826.
M. Zachary Collection, London, 1828.
J. H. Munro of Novar Collection.
Prince Paul Demidoff's Collection, San Donato, 1880.
Anonymous Collection, London, 1889.
Mr. M. C. D. Borden's Collection, New York.

[illegible] ds inclined to the [illegible]
to the left, her lips parted. With her right hand she points the dagger at her breast.

[illegible] colored dress with [illegible] es and a laced bodice; round her neck a string of pearls, and a string with a pe[illegible] a pearl in her ear. The light falls into the picture from

[illegible] Dutuit, p. 58, n° [illegible]; Wurzbach

CATALOGUE

OF

PICTURES BY REMBRANDT

KNOWN ONLY BY ENGRAVINGS

CATALOGUE OF PICTURES BY REMBRANDT

KNOWN ONLY BY ENGRAVINGS

THE reproductions of lost pictures, which may with some degree of confidence be ascribed to Rembrandt, are few in number. There are, however, a good many engravings and etchings, which purport to be from originals by the master; in most cases, in spite of the inaccuracy of the reproductions, it is possible to say with certainty, or with much probability, that the originals had nothing to do with Rembrandt. We append a list of those reproductions which may be accepted as actually made from originals, either because of the dates of their execution — in Rembrandt's life-time — or because of their style and character.

I. THE BAPTISM OF THE EUNUCH.

Engraved by J. G. van Vliet.

Inscribed : *Rt. v. Rijn jnu. J. G. v. Vliet. fec. 1631.*

There are various copies of this early picture, painted about 1628-30. That in the Grand-Ducal Gallery at Oldenburg approaches the original very closely, if indeed it is not the original itself.

II. LOT AND HIS DAUGHTERS.

Engraved by J. G. van Vliet.

Inscribed : *Rt. van Rijn jnventor 1631. J. G. van. Vliet : fecit.*

Only a few poor copies exist of this picture, which was painted about 1628-30.

III. THE HOLY FAMILY.

Lithographed by Langlade.

Inscribed : *Rembrant Pinxit. imp. lith. Langlade. Aubusson. Langlade del.*

The composition shows all the characteristics of a youthful work of Rembrandt's, painted about 1628-29.

IV. SAINT JEROME.

Engraved by J. G. van Vliet.

Inscribed : *Rt. v. Rijn jn. J. G. v. Vliet fec. 1631.*

There is an old copy in the Suermondt Museum at Aix-la-Chapelle of this picture, which was painted about 1630.

V. REMBRANDT'S FATHER.

Mezzotint by Charles Phillips.

Inscribed : *Rembrandt pinx^t. Chas Phillips fecit, Paris 1769.*

The original of this very conventionally treated plate was painted about 1630.

VI. REMBRANDT'S MOTHER.

Etched by A. Riedel.

Inscribed : *Rembrant Pin. A : Riedel : fe. Aqu : for : 1755* :

There are several copies of this picture, among others one in the Brunswick Gallery. The original was painted about 1630.

VII. PORTRAIT OF A YOUTH.

Engraved by L. Lowenstam.

Inscribed : *Rembrandt v. Rijn pinx. Léopold Lowenstam sc.*

This engraving was made for the catalogue of the Max Kann Collection, sold in Paris in 1879. Before the date of the sale, the companion-picture, *Rembrandt's Sister in a fur-trimmed Cloak* (vol. I, n° 65) was also in this collection.

VIII. PORTRAIT OF A YOUTH.

Engraved by L. A. Claessens.

Inscribed : *Portrait de Rembrandt. Rembrandt pinx. L. A. Claessens sculp.*

Painted about 1633-34.

IX. AN OLD MAN WITH A SKULL CAP, LOOKING DOWN.

Engraved by J. G. van Vliet.

Inscribed : *Rt. jnventor. J G v Vliet fec. 1634.*

Painted about 1630-32.

X. REMBRANDT'S FATHER WITH A HORSE'S TAIL ON HIS CAP.

Engraved by J. G. van Vliet.

Inscribed : *J. G. v. Vliet fec. Rt. inuentor.*

Painted about 1630.

XI. A YOUNG GIRL, CALLED "MARIANA".

Engraved by W. P. de Leeuw.

Inscribed : *Remb. van Ryn inventor. C. Dankerts excudit.*

Painted about 1634-36.

XII. PORTRAIT OF THE PREACHER SWALMIUS.

Engraved by J. Suijderhoef.

Inscribed : *Rembrandt Pinxit. I. Suijderhoef Sculpsit. P. Goos Excudit*, and with a verse by H. Gualdorp.

Painted about 1636-37.

XIII. REMBRANDT'S SISTER, CALLED "LA DAME AUX PERLES".

Engraved by A. de Marcenay.

Inscribed : *Rembrant pinx. A. de Marcenay sc. 1768. La Dame aux Perles. Tiré du Cabinet de Mr de Peters.*

Painted about 1632.

XIV. PORTRAIT OF ADMIRAL PHILIPPS VAN DORP.

Engraved by S. Savry (?).

Inscribed : *S. Savry Ex. Remb. van Rijn*, with an inscription round it and a verse, below, *A° 1634.*

Painted about 1634.

XV. PORTRAIT OF A MAN WITH A POINTED BEARD AND A BROAD-BRIMMED HAT.

Engraved in mezzotint by J. Stolker.

Inscribed : *Rembrand Pinx. J. Stolker fecit.*

Painted about 1636-38.

XVI. PORTRAIT OF JEREMIAS DE DEKKER.

Engraved in mezzotint by Aquila (Arend van Halen).

Inscribed : *Rembrant. Pinxt. Aquila Schulp.* With the sitter's name and a verse upon him. In an engraved *baroque* frame.

Painted about 1660.

XVII. THE AGED TOBIT WITH HIS WIFE IN AN INTERIOR.

Engraved by W. P. de Leeuw.

Inscribed : *Rembr. van Rijn inv. W. P. Leeuw fecit*, and with a quatrain by Plempius.

Painted about 1636-38.

XVIII. AN OLD WOMAN PLUCKING A CHICKEN.

Engraved in mezzotint by R. Houston.

Inscribed : *Rembrandt pinx^t. R. Houston fecit. Done from an original picture in the collection of the Honble Francis Charteris Esqr.*

The original, which was sold with Baron de Beurnonville's collection in Paris in 1884, has since disappeared.

Painted about 1654.

XIX and XX. THE PHILOSOPHERS ZENO AND LUCIAN.

Engraved in mezzotint by Picard.

Inscribed : *Zenon Philosophe. Rinbrandte pinxit. Bernard Picart sculp. Picart excudit* 1699. — *Lucien Autheur grec. Rinbrande pinxit Bernard Picart fecit et excud.*

The reproductions, though very superficial, seem to have been made from original studies of heads painted by Rembrandt about 1656-1658. Whether the master really intended to represent ancient philosophers, as Professor Six agrees with Picart in supposing, seems doubtful. The so-called Zeno looks like a study for a suffering Christ.

XXI. OLD MAN IN A VELVET CAP, LOOKING DOWN.

Engraved in mezzotint by W. Vaillant.

Signed : *Rembrant Pinx. Vaillant fec. et exc.*

Painted about 1652.

[illegible] intended to represent ancient philosophers, as Protag[illegible]

V

VI

VII

VIII

IX

X

XI

XII

XIII

XIV

XV

XVI

V.

VI.

DOCUMENTS

RELATING TO REMBRANDT

DOCUMENTS RELATING TO REMBRANDT

1575 November 30

No. 1. REMBRANDT'S GRANDMOTHER AND HER SECOND HUSBAND BUY A WINDMILL

On November 30, 1575, the miller, Cornelis Claesz, and his wife, Lysbeth Harmansdochter, appear before the Sheriffs of Leyden and declare, that shortly before her marriage, the latter had bought a corn-windmill from Jonkheer Jan van der Does van Noordwijk, and had removed it from Noordwijk, to the town-wall of Leyden, north of the Wittepoort. Lysbeth Harmansdochter declares that she still owes 900 gilders of the price, which she engages to pay off in yearly instalments, till May 1, 1582.

From the book of Opdrachtsbrieven Litt. E, fol. 323, first quoted and published by Vosmaer, *Rembrandt, sa vie et ses œuvres*, 1877, pp. 15, 16, 429.

There was formerly a good deal of uncertainty as to the situation of Rembrandt's paternal mill. Relying upon Houbraken's statement, that Rembrandt was born on the banks of the Rhine outside Leyden, between Zouterwoede and Koukerk, enquirers fixed upon a mill in this situation, which still bears the proud title of Rembrandt's Mill. In the Amsterdam Print Room there is a drawing by Johan de Bisschop, showing the ramparts of Leyden to the north of the Wittepoort; the mill in this drawing was etched by Cornet as Rembrandt's Mill.

Since it was finally demonstrated by Vosmaer (p. 7-17 and p. 427-431), that the first mill was not the one in question, that no member of Rembrandt's family ever had anything to do with it, and that the Bisschop-Cornet mill had only belonged to Rembrandt's grandmother in part, and for no more than a year, the documents relating to the mill have lost much of their importance. They are accordingly given above merely in the form of an abstract, with an indication of the place where they are preserved.

1581 September

No. 2. REMBRANDT'S FATHER AND GRANDPARENTS

Their names are recorded in a description of all the burgesses and inhabitants of Leyden, drawn up in the year 1581. They lived in the house in the Weddesteeg, the street in which Rembrandt was born in 1606.

Beschryvinge van alle de poorters ende innewoonders deser stad Leyden gedaen inde Maent Septembris 1581.

Fol. 106. Inde wedde steghe.

Cornelis claes z. molenaer van Berckel omtrent VII Jaer.

Lysbeth harmans dr. syn huysvrou

harman } kinderen van lysbeth voors, gewonnen
maretgen } by gherrit roelen haer 1ª man
mons' Byma vuyt vrieslandt
over : claes cornelisz } knechts aldaer
clement jansz }
lysbeth adriaensdr. de maecht daer ten huyse.

First published by Vosmaer, p. 9.

The house in the Weddesteeg is marked with the figure 2 on the little map given by Vosmaer opposite p. 10. Cornelis Claesz van Berckel was the second husband of his wife, Lysbeth Harmansdochter, and lived there about seven years. Harmen (Rembrandt's father) and Maretgen, were Lysbeth's two children by her first marriage with Gherrit Roelen or Roelofsz. Mons' Byma was a student who lodged with them, apparently the same person who is inscribed in the *Album Studiosorum* on August 24, 1581, as Julius Beyma J. lic. and soon afterwards became a professor at the University.

Two men-servants and a maid complete the household.

No. 3. THE MARRIAGE OF REMBRANDT'S AUNT

1584 March 29

On March 29, 1584, at the Town Hall of Leyden, notice was published of the approaching marriage of

Pieter Claes van Memelic vergeselschapt met zijn Vader Claes Pietersz

ende

Marytgen Gerytsdr. van Leyden, vergeselschapt met Lysbeth Roelendr. haer moeder.

Actum den XIIII. Aprilis 1584.

From the Echtboek A, covering from May 14, 1575, to April, 1586 (Folio 228 V°), first published by Vosmaer, p. 427.

Eighty years after the solemnisation of this marriage, Rembrandt's son, Titus, laid claim to property left by a son born of the union, one Gerrit Pietersz van Medemblik. Cf. with the document of February 2, 1665.

1589 September 22

No. 4. MARRIAGE OF REMBRANDT'S PARENTS

The notice of the intended marriage is taken: A. from the register in the Town Hall, in which the names of the bride and bridegroom are entered under September 22, 1589; and B. from the register of the Church of St. Peter, in which they are entered on the following day. The latter also gives the date of the wedding, October 8 of the same year.

A. Aenteyckeninge van personen dewelcke in huwel state versamelen ende geboden in der kercke hebben; begont den VII. April, 1586.

Folio 97 v° Den XXII Novembris (1) *1589 ter praesentie van C. O.* (2).

Harman Gerytsz molenaer van Leyden vergeselschapt met Cornelis claesz mede molenaer zijn schoonvader

met

Neeltgen willemsd' mede van Leyden vergeselschapt met Willem adriaens van zuytbroucke haer vader en Lysbeth Cornelisd' haer moder.

B. Register van huwelijks aanteekeningen ter Pieterskerke 1585 — Mei 1598.

den XXIII September 1589

harman geritsz van Leyden met neeltgen willemsd' mede van Leyden.

On the margin: *dese personen zyn getrout opten 8. october 1589.*

First copied from the Leyden archives and published by Jhr. W. J. C. Rammelman Elsevier in the *Algemeene Konst en Letterbode voor het Jaar 1851*, I, p. 295, under the title: *Over de ouders en geboorteplaats van Rembrandt van Rijn.*

1589 November 27

No. 5. REMBRANDT'S FATHER BUYS HALF OF THE MILL FROM HIS STEPFATHER, WITH THE HOUSES BELONGING TO IT IN THE WEDDESTEEG

On November 27, 1589, Cornelis Claesz with his stepson Harmen Gerritsz, both millers, appears before the Leyden Sheriffs, to declare that he agrees to sell the latter one half of the mill with its appurtenances, and further, the southern half of the mill-house in the Weddesteeg, and a small new house to the east of the same, the whole for a bill drawn for 1800 gilders.

First published by Vosmaer, from the Protocol van Opdrachts ende Waerbrieven Littera Q, fol. XVIII verso, in the Leyden archives, pp. 10, 431 of his book, where, on pp. 430, 431 he also gives numerous excerpts concerning the mill, dating from 1602 to 1663. As these have no interest in connection with Rembrandt himself, they are omitted here. The mill of which Rembrandt's father thus became part-owner is indicated by the number 10 on Vosmaer's map (p. 10); the house, with the small new house standing behind it, by the number 4.

No. 6. REMBRANDT'S FATHER'S WILL

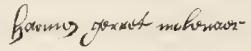
1600 March 1

Harman Gerritsz appeared before the notary W. C. Oudenvliet on March 1, 1600, to make his will, by which he bequeathed the whole of his property to his wife, Neeltgen Willemsd' zuytbrouc, without conditions of any sort. She was to dispose of it as she thought fit, and was not required to furnish any inventory of the same. But she was enjoined to bring up their five children, and any others that might be born to them, honourably and in the fear of God throughout their minority. At the age of twenty-five, or on their marrying with their mother's consent, the children were each to receive from her 100 carolus gilders and a suitable outfit.

Further instructions follow, to take effect in the event of the children all dying without issue, which however, did not happen.

Finally, Harman Gerritsz made his wife the sole and only guardian of his children. But in the event of her marrying again, she was bound to give up half of the common property to them.

The will bears the following signature:



First quoted from the protocol of the notary W. C. Oudenvliet in the notarial archives at the Hague, by Rammelman Elsevier at Leyden, *loc. cit.* under N° 4, p. 297 (1).

Later wills, among them those of February 14, 1614, and of March 16, 1621, cancelled the above. We accordingly give an abstract only.

1. A clerical error for September.
2. Commissarissen Ordinares.

1. The notary is erroneously called Woudenvliet in this article. His name was Willem Claesz Oudenvliet.

1600 April 25

No. 7. DIVISION OF THE PROPERTY LEFT BY REMBRANDT'S GRANDMOTHER, ELYSABETH HARMENSDOCHTER

On April 25, 1600, Harmen Gerritsz and his sister Marytgen, widow of Pieter Claesz van Medenblick, the latter enjoying the usufruct of the property during the minority of her children, decide to divide a house and piece of land bequeathed to them by their mother, Elysabeth Harmensdochter. Harmen is to have the house (n° 3 on Vosmaer's map, p. 10), which adjoins his own (n° 4), and the plot of land belonging to it with the little new house (n° 5) behind it. His sister is to be allowed to live in the latter, rent free, for the rest of her life [1], *and her children are to have the house to the north of this (n° 2). Harmen agrees to pay the expenses of putting up a partition-wall etc., and in addition to pay 100 carolus gilders to his nephews and nieces.*

First published by Vosmaer from the Wees- en Armboek, Register A, folio 79 v° in the Leyden archives, pp. 427, 428 of his book, and discussed on pp. 11, 12.

1601 May 3

No. 8. REMBRANDT'S FATHER BUYS A GARDEN FROM THE HEIRS OF HIS SISTER

On May 3, 1601, the regents of Leyden allow the guardian of Marytgen Gerritsdochter's children to sell to their uncle, Harmen Gerritsz, half of a garden outside the Rijnsburgerpoort, the other half of which already belongs to him. The latter had further offered 1400 gilders for the house in the Weddesteeg allotted to the children at the division of property made in the previous year (n° 2 on Vosmaer's map, p. 10), *and for an eighth share in the windmill, five-eighths of which already belong to him. The joint owner of the mill, Cornelis Claesz, having, however, made an offer higher by 100 gilders, the share was awarded to him.*

First published by Vosmaer, pp. 12, 13, 429, from the Wees- en Armboek, Litt. A, folio 121 v° in the Leyden archives.

1614 February 14

No. 9. THE WILL OF REMBRANDT'S PARENTS

This will, drawn up by the notary Salomon Lenaertsz van der Wuert, at Leyden, on February 14, 1614, is referred to in the will of March 16, 1621.

It has never been published, and owing to the temporary inaccessibility of the Leyden notarial protocols in the Hague archives, cannot be given here.

1. She died in December of the same year, however.

1617 June 16

No. 10. THE MARRIAGE OF REMBRANDT'S BROTHER, ADRIAEN VAN RIJN

The register of the kerkelijke huwelijkx-proclamatien, dating from February 8, 1614 to May 31, 1619, contains the following entry on folio 179 :

Adriaen Harmensz van Rijn, schoenmaecker, jonckman van Leyden, vergeselschapt met Harmen Gerrijts van Rijn, sijn vader

met

Lysbetgen Symons, jonghe dochter, mede van Leyden vergeselschapt met Pieterthen Symons haer moeder.

First published by Vosmaer, p. 431.

1620 May 20

No. 11. REMBRANDT INSCRIBED AS A STUDENT OF LEYDEN UNIVERSITY

20 Mai 1620 Rembrandus Hermanni Leydensis an. 14 stud. litt. apud Parentes.

First published by Dr. W. N. du Rieu in Obreen's *Archief voor Nederlandsche Kunstgeschiedenis* v, p. 268 *et seq: Kunstenaars voorkomende inh et Album Studiosorum der Academie te Leiden*, after its discovery by Mr A. D. de Vries, Azn., where the date was, however, given as May 25, 1620. The inscription had already appeared in an abbreviated form, with the right date, in the *Album Studiosorum*, published by Du Rieu in 1875, p. 147.

As Rembrandt was not fourteen till July 15, 1620, the " an. 14 " must be taken as " anno quartodecimo " : in his fourteenth year.

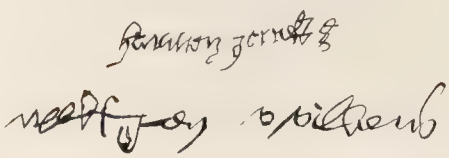
1621 March 16

No. 12. THE WILL OF REMBRANDT'S PARENTS

On March 16, 1621, the notary Ewout Henricxsz Craen presents himself in the house of Rembrandt's parents. The father is in good health, the mother ill in bed. Both are sane and sound mentally. They confirm the will made on February 14, 1614, before the notary Salomon Lenaertsz van der Wuert, but add the following codicil : Their eldest son, Gerijt Harmensz, having had an accident which has partially disabled his right hand, is to receive a yearly pension of 125 gilders free money from the estate of the last surviving parent. Should a misfortune of a like nature befall any other of the children through no fault of his own during his minority, the surviving parent is exhorted to compensate him in like manner. Both parents desire to be buried in their own grave in the church of St. Peter, near the chancel.

Then follow certain instructions as to the assignment of this grave to the heirs.

The couple sign as follows :



Unpublished. Mentioned in the protocol of the notary Ewout Henricxsz Craen, *Oud Holland*, 1887, v, p. 228 *Rembrandt's Verwanten*, *Bijlage A. in A. Bredius en Mr N. de Roever's Rembrandt*, *Nieuwe Bijdragen tot zijne Levensgeschiedenis*, *II*.

For the will mentioned above, see N° 9.

1622 October 18 — No. 13. REMBRANDT'S PARENTS AND BROTHERS AND SISTERS IN THE YEAR 1622

Extract from the register of the poll-tax in the quarter called the Noord Rapenburg (*Register van't Hoofgeld*, *Bon Noord Rapenburg*).

Folio 41 verso.

18 October Harmen Gerrits van Rijn neeltgen Willemsdochter } *m. en vr.* [*man and wife*]

gerrit
machtelt
Cornelis(1)
Willem(2)
Rembrant
Lysbeth } *Kinderen 6.*

Note on the margin : *woont tot Jan Gerritsz Backer aen de coepoortsgraft*, *wert aldaer niet verantwoord.* (Lives at the baker's J. G. on the canal of the Cowgate, but was not registered there).

First quoted from the Leyden archives by Jhr. W. J. C. Rammelman Elsevier, *loc. cit.* under N° 4, p. 297.

About 1628 — No. 14. LAUDATORY MENTION OF REMBRANDT BY ARENT VAN BUCHEL

On a sheet of paper with notes, probably for an unpublished work called *Res pictoriae* :

Molitoris etiam Leidensis filius magni fit, sed ante tempus. Elyas Veldenus pictor elegans sed levis, habitat nunc Hagae. Rector Screvelius, monstrabat et suam effigiem ab Halsio pictore Harlemensi in tabella pictam admodum vivide, a quo et pictus Scriverius, ad quam picturam eundem in aere expressit Veldius, cuius mihi geminam effigiem dedit.

First published by G. van Rijn, *Oud Holland*, 1888, v, p. 149 : *Arent van Buchel's Res pictoriae.*

The writer was of opinion that the handwriting of this note (he omits to say where it is preserved), agrees with that of other notes of 1628.

Esaias (not Elyas) van de Velde lived at the Hague from 1618 onwards; Houbraken, however, says he was at Harlem in 1626.

Hals' portrait of Theod. Screvelius(1) dates from the year 1617, that of Peter Scriverius (2), from the year 1626, the same year as Jan van de Velde's engraving.

This notice contains the earliest extant criticism on Rembrandt as an artist. The words *magni fit sed ante tempus* signify : he is highly esteemed, but prematurely so. Buchel obviously meant that Rembrandt might become great, but that to account him already a master was to over-estimate him.

No. 15. THE BURIAL OF REMBRANDT'S FATHER — 1630 April 27

Begrafenisboek 18 July 1627 — 24 Maart 1635 fol. lxxxi.

Sinte Pieters Kerck
April 1630

den 27 dito
Harmen Gerritsz bijde Wittepoort

First published from the Leyden archives, by P. Haverkorn van Rijsewijk in *De Nederlandsche Spectator*, 1887, p. 241, in consequence of a communication received from Mr. Ch. M. Dozy.

Although the surname is omitted, and the domicile not very clearly indicated, there is no doubt as to the identity of the deceased.

The alley called the Weddesteeg, in which the house of Rembrandt's parents was situated, is close to the White Gate. Cf. the map in Vosmaer, p. 10.

No. 16. INDICATIONS OF REMBRANDT'S AGE — 1631

On an impression of the second state of the etched portrait of himself, Bartsch n° 7, in the British Museum, is written in Rembrandt's own hand :

Aet 24, Anno 1631 Rembrandt f.

1. Rammelman Elsevier misread this Sara ; Vosmaer read it rightly as Cornelis.

1. Now in M. E. Warneck's collection, Paris; exhibited at the Hague Portrait Exhibition in 1903.

2. Bought by Mr. H. O. Havemeyer of New York at the Secrétan Sale, 1889.

First quoted by Vosmaer, p. VI. Facsimile given by Rovinski, n° 21.

A similar autograph :

AET. 24 Rembrandt ft 1631

appears on the print in the Bibliothèque Nationale in Paris, and according to Seidlitz, *Rembrandt's Etchings*, p. 30, also upon an impression formerly in the Holford Collection. These inscriptions must date from the first half of 1631, for Rembrandt was twenty-five on July 15, 1631.

1631 No. 17. INSCRIPTIONS ON ETCHINGS AFTER REMBRANDT

A. Lot and his Daughters. Etching by Jan George van Vliet, Bartsch n° 1, inscribed :

RL van Ryn jnventor 1631 JG. van. vliet. fecit

In the second state the address : *Clement de Jonghe excu* instead of the date [1].

The original picture has disappeared.

B. The Baptism of the Eunuch. Etching by Jan George van Vliet, Bartsch n° 12, with the inscription :

RL van Ryn inv. JG v. vliet fec. 1631

A copy, with the figures side by side instead of one above the other, is inscribed :

Rembrant invent. C. J. Visscher excudebat. Hic lavat aethiopem nigrum pellitque colorem non cutis ast animae, post pansa oracla philippus [2]

C. St. Jerome Praying. Etching by Jan George van Vliet, Bartsch n° 13, with the inscription :

RL van Ryn inv. JG v. Vliet fec. 1631.

and after the second state, with the address *Dancker Danckertz.*

The original picture has disappeared. Several copies, among others one in the Suermondt Gallery at Aix-la-Chapelle, which long passed for the original, show the composition turned in the same direction as in the print, and in copies of the same. A study of the figure in red chalk, in the Louvre, reproduced by Lippmann, n° 152, is reversed, showing the position of the original.

D. Rembrandt's mother as Anna the Prophetess. Etching by Jan George van Vliet, Bartsch n° 18, with the inscription :

RL van Ryn inventor, JG van vliet fecit,

and after the third state with the address *Dancker Danckerts excud.*

From the original picture in the grand Ducal Gallery at Oldenburg, dated 1631, Bode n° 23.

E. Bust of an officier turned to the Right. Etching by Jan George van Vliet, Bartsch n° 26, with the inscription :

RL van Ryn jn 1631. JG van vliet fecit.

In the second state, with the address *Ram.*

In the third state with the engraved inscription deleted, and replaced by the printed signature : *Georgius Ragozy.*

In the fourth state with the printed inscription : *Georgius Ragocy, Dei gratia* — bis — *Siculorum comes. T'Amsterdam gedruckt by Hugo Allardt, in de Kalverstraat in de Wereltkaart.*

A reversed copy bears the inscription :

Scandrebec Roy d'albanie RL Inuentor F. L. D. Ciartres excudit.

It belongs to the series in which various other heads by Rembrandt bear the names Mahomet, the Jew Philo, Gaston de Foy, etc.

F. L. D. Ciartres is the Parisian publisher François Langlois de Ciartres. Cf. under N° 90.

F. St. Anastasius in his Cell. Etching by P. de Balliu, Bartsch II, p. 119, n° 2, with the inscription :

S. Anastasius, Rembrand van Rhyn Invent, Petrus de Balliu sculpsit, C. Danckertz excudit.

In the second state the address is deleted.

The original picture, dated 1631, is in the National Museum at Stockholm, Bode n° 40.

No. 18. CONSTANTIJN HUYGENS' OPINION OF REMBRANDT About 1631

§ 1. After treating of other contemporary artists, such as Rubens, Miereveldt and Ravesteyn, the writer comes to two Leyden youths, whom he reckons among the elect. They are already equal to the most famous of their contemporaries, and will soon excel them all. § 2. Their origin refutes the accepted theory of hereditary excellence, already combated by the Italian, Trajanus Boccalinus, in a story in verse. § 3. The father of one (Lievens), is an embroiderer, that of the other (Rembrandt), a miller. § 4. The poverty of their parents made it impossible to give them any but the most mediocre teachers, who, if they could now see their pupils, would feel as much ashamed of themselves as did the masters of Virgil, Cicero and Archimedes. § 5. They owe nothing to their teachers, but everything to themselves, and would,

1. Rovinski mentions (p. 41) a print by Haelweg after a somewhat different original by Rembrandt.

2. Rovinski speaks of the original by Rembrandt as in the possession of Count Tolstoi at Odessa ВѢСТ. ИЗЯЩН. Иск 1883.

no doubt, have made just the same progress, if they had had no teachers at all. § 6. Both Lievens and Rembrandt, to judge by their appearance, are still boys rather than youths. § 7. It is not the writer's intention to enumerate their works; but he wishes, as he did in the case of Rubens, that they would themselves prepare a *catalogue raisonné* of these. § 8. Summing up, he concludes that Rembrandt excels Lievens in intelligence and passion, whilst Lievens surpasses his companion in invention and grandeur. § 9. Lievens generally paints the size of life or even larger; Rembrandt, on the contrary, shows a force of expression in small, carefully painted compositions, such as we shall seek in vain in the works of other artists. § 10. In particular, a Judas, bringing back the blood-money to the Priest, will bear comparison with anything produced by the Italians, or by antiquity. § 11. Eulogy of the central figure. § 12. The beardless son of a Dutch miller has surpassed Protogenes, Apelles, and Parrhasius in this work, and although he has scarcely gone beyond the walls of his native town, he has achieved more than those who have transported Ilium to Italy. § 13. The character of Lievens, and Huygens' expectations of him. § 14. His fertility. § 15. His marvellous capacity for giving expression to the features. He, who now desires to embrace all nature, should exert himself more especially in this branch of art, § 16, for, however admirable and eminent an artist he may be, he will find it difficult to equal Rembrandt's vitality and invention as a historical painter.

[Here follow many details about Lievens, with which we are not concerned.]

§ 17. Both youths are reproved for thinking it not worth their while to visit Italy. § 18. If they would study the works of Raphael and Michelangelo, they would attain to the very summit of their art. They declare that they have no time for this now in the bloom of their youth, and that it is possible to see the best Italian art outside Italy, whereas in Italy itself it is difficult to find and scattered throughout the country. § 19. The writer will not proceed to enquire how far this may be true, but will only testify, that he has seldom seen such industry and endurance. § 20. They deny themselves even the innocent pleasures of their age. § 21. It would be well if they were more inclined to spare their not very robust bodies, which have already suffered from the sedentary life they lead.

§ 1. In Triarijs consulto reservavi nobile par adolescentum Leidensium, quos aequare solos si dixero quae in tot magnis mortalibus portenta designavi, aliquid adhuc infra merita istorum statuero; si superaturos brevi, nihil spei addidero, quam de stupendis initijs prudentissimi quique praeceperunt. § 2. Natalem utriusque si considero, nullum gravius argumentum dari puto adversus sanguinis nobilitatem, quā solā, ut fit, iactabundos homines lepide repressos memini ab Italorum acutissimo Traiano Boccalino, prudentissimae, purissimaeque dictionis autore moderno, qui fictā generosi corporis anatome, cum ab astantibus medicis diligenter inspectae venae essent, negatum ait communi suffragio, in sanguine sitam nobilitatem esse, comperto nihil istum a plebeii hominis aut rustici discrepare. § 3. Adolescentum meorum alter acupictorem de plebe virum, alter molitorem sane non eiusdem farinae patrem habet. Ab his aratris monstra duo ingeniorum et sollertiae prodire quis non obstupescat? § 4. Si praeceptores quaero, quibus usos puellos constat, vix vulgi supra laudem evectos homines invenio, quales nempe res tenuis parentum viliore pretio tironibus assignavit, quique, si in conspectum hodie discipulorum veniant, eodem rubore confundantur, quo confusos credo, qui ad poesin Virgilium, ad oratoriam Ciceronem, ad mathesin Archimedem primi instituerant. § 5. Ut suum cuique tribuam, nec alterum laedam tamen (mea enim quid interest?) nihil praeceptoribus debent, ingenio omnia, ut si nemine praeeunte, relicti olim sibi fuissent, et pingendi forte impetum cepissent, eodem evasuros fuisse persuadeur quo nunc, ut falso creditur, manu ducti adscenderunt.

§ 6. Priori, quem acupictoris filium dicebam, Joani Livio, alteri, cuius a moletrinā prosapiam derivavi, Rembrantio nomen est; imberbi utrique, et, si corporis aut faciei speciem attendas, pueritiae quam iuventae propriori. § 7. Non est virium mearum, ut nec huius instituti[1]*, opera et industriam singulorum percensere. Quod de Rubenio optabam, ab his praecipue quoque usurpatum velim, opus operum suorum ut formarent, tabularum tabulam, quā, artificii sui quisque modestā mentione factā, illud, omnis aevi miraculo simul et compendio demonstraret, quā ratione, quo iudicio singula construxisset, ordinasset, elaborasset. § 8. Ego de singulis sic perfunctorie pronunciare audebo: Rembrantium iudicio et affectuum vivacitate Livio praestare, hunc alteri inventionis et quādam audacium argumentorum formarumque superbiā. § 9. Nam et animo iuvenili nihil hic nisi grande et magnificum spirans, obiectarum formarum magnitudinem non tam adaequat libenter, quam exsuperat;*

1. He refers to his autobiography.

ille, suae se industriae involvens, in minorem tabulam conferre amat et compendio effectum dare, quod in amplissimis aliorum frusta quaeras. § *10. Judae poenitentis tabulam, nummosque argenteos, precium innocentis domini ad Pontificem referentis, omnium instar esse volo. Accedat Italia omnis, et quidquid ab ultimâ antiquitate speciosi superest aut mirandi.* § *11. Unius Judae desperati gestum, ut omittam tot in uno opere stupendas formas, unius, inquam, Judae furentis, eiulantis, deprecantis veniam, nec sperantis tamen, aut spem vultu servantis, faciem horridam, laniatos crines, scissam vestem, intorta brachia, manus ad sanguinem compressas, genu temero impetu prostratum, corpus omne miserandâ atrocitate convolutum, omni saeculorum elegantiae oppono, et scire inscitissimos mortales cupio, qui, quod alibi insectati sumus, nihil effici magis quam dici hodie autumant, quod non dictum prius et effectum vetustas viderit.* § *12. Aio enim, nulli aut Protogeni, aut Apelli, aut Parrhasio in mentem venisse nec, si redeant, venire posse quae (obstupesco referens) Adolescens, Batavus, molitor, imberbis, uno in homine collegit singula, et universa expressit. Macte vero, mi Rembranti, non Ilium in Italiam tanti, non omnem Asiam portasse fuit, quanti Graeciae et Italiae summam laudem in Batavos pertractam ab homine Batavo, urbis patriae vix adhuc pomoeria egresso.*

§ *13. De Livio supra in transcursu praefatus. satis indicasse videor quo charactere sit: Magni animi puer, et, si vitalis fuerit, a quo nescio quid non summi expectandum. Iudicio pollet, in re quâlibet, acri, profundo et supra virilitatem maturo, cuius inter confabulandum periculo non semel facto, unum illud improbare soleo, quod, nimiâ quâdam sui fiduciâ rigidum, reprehensionem omnem, aut plane recuset, aut admissam aegre patiatur; vitio, omni quidem aetati magnopere noxio, adolescentiae vere pernicioso, ut fere* μικρὰ ζύμη ὅλον τὸ φύραμα ζυμοῖ(1), *et, qui huic vicino vitio tenentur* ἐνεργικῶς, *in sacris dicuntur* ἑαυτοὺς φρεναπατᾷν(2). *Magnium sapientiae compendium fecit, qui, tribuisse cuique deum ratus,* parcâ quod satis est manu(3), *omnium vero neminem compotem extitisse, cuivis mollem animum atque ingenium docile submittens, a nemine non doceri aliquid posse persuasum habet.* § *14. Operum praeclari adolescentis immensa pro aetates sege est, nec temere, si autorem cum tot tabulis conferas, in animum inducere possis, tam tenuis trunci tam uberes fructus exstare.* § *15. Exprimendis vultibus ad miraculum ivit et, si fraenari grandis ille atque indomitus ingenii impetus possit, qui spe nunc et audaciâ naturam omnem amplectitur, nihil iniqui suaserit, qui, ut huic potissimum parti, tanquam totius hominis, corporis, inquam, animique mirabili compendio incumbat, autor sit.* § *16. In historiis enim, ut vulgo loquimur, summus utique et mirandus artifex, vividam Rembrantii inventionem non facile assequetur.*

. . . . . .

. . . . . .

§ *17. Tam praeclaris adolescentibus quorum a mentione vix me avello, unum illud vitio rursum nequeo non vertere, quod, ut Livio jam exprobrabam, se secure contenti, hactenus Italiam tanti non putant, cui lustrandae paucos menses opus habeant impendere. Est haec scilicet quaedam in tam magnis ingeniis mixtura dementiae, quam qui animis iuvenilibus eruet, nae, quod ad artis perfectionem his unice deest, abunde contulerit.* § *18. O si cum Vrbinatibus ac Bonarociis initâ, quam velim, familiaritate, devorare tot oculis ingentium animarum monumenta satagant, quam brevi et exsuperare istaec omnia et arcessere in Hollandiam suam Italos valeant homines ad consummationem artis, si se norint, nati! Sed ne praetextum quoque sileam, quo se velare solent et, quantum hoc est desidiae, excusare, aiunt florentibus annis, quorum inprimis ratio habenda sit, non satis otii esse quod peregrinatione perdant; tum, quae regum hodie ac principum Cisalpinorum picturae avida dilectio est ac delectus, potissimas Italiae tabulas extra Italiam visi, quaeque sparsim ibi magnâ cum molestiâ indages, cumulatim hic et ad satietatem offerri.* § *19. Quam sese sic opportune purgent, non libet expendere. Testari cogor, non vidisse me parem diligentiam aut assiduitatem ullo in hominum genere, studio vel aetate.* § *20. Revera enim* ἐξαγοραζόμενοι τὸν καιρὸν(1) *hoc agunt unice, nec, quo ad miraculum nihil desit, adolescentiae vel innoxiis oblectamentis quia temporis dispendiis, afficiuntur magis, quam si annorum saturos senes videas et haec futilia quaeque praeexpertos.* § *21. Quam improbi laboris indefessam pertinaciam utcumque magnos subito profectus spondeat, moderari egregios adolescentes saepe numero optavi, et corpusculorum, quibus a sedentaria vita iam nunc parum firmis aut robustis utuntur, suam quoque rationem habere.*

Fragments of an unfinished autobiography of Constantijn Huygens, preserved in the library of the Royal Academy of Science at Amsterdam,

1. I. Cor. V, 6.
2. Gal. VI, 3.
3. Hor. Carm. III, 16, 44.

1. Ephes. V, 16.

n° XLVIII in the catalogue of manuscripts, p. 900 *et seq.* Our fragments are from p. 970 *et seq.* of the modern pagination.

First published by Dr. J. A. Worp: *Constantijn Huygens over de schilders van zijn tijd*, *Oud Holland*, 1891, IX, p. 106-136 and appendix, p. 307 *et seq.*, with Dutch translation.

This autobiography, which embraces the years 1596-1614, is referred by Worp (*loc. cit.*), to the years 1629-31. It was published by him in full in the *Bijdragen en Mededeelingen van het Historisch Genootschap*, 1897, XVIII, p. 1-122.

§ 4. Praeceptores — according to Orlers, Lievens was a pupil of Joris van Schooten and Lastman, Rembrandt of Jacob van Swanenburch and Lastman.

§ 8, 9. The correctness of this comparison between the two artists will be recognised if we compare their pictures of *Samson and Delilah*, the small example by Rembrandt, in the possession of the German Emperor at Potsdam, and the picture with life-size half-length figures by Lievens in the Rijks Museum. We see how Rembrandt's *judicium* and *affectuum vivacitas* surpass Lievens' *audacia argumentorum formarumque superbia*.

§ 10. The *Judas bringing back the Pieces of Silver*, so enthusiastically praised by Huygens, is now in Baron de Schickler's collection, Paris (Bode, n° 10). The eulogy seems to us very excessive; we do not even consider the picture one of the best produced in the master's earliest period.

§ 17, 18. Huygens' regrets, that Rembrandt and Lievens did not care to visit Italy, are very significant of his taste and tendencies. No less significant are the reasons given by the artists for their disinclination: they had no time for travelling, and there were plenty of collections north of the Alps, in which they could study the best Italian art. It seems doubtful, however, if Rembrandt ever availed himself of such opportunities.

1631 March 8

No. 19. DECLARATION AS TO REMBRANDT'S DOMICILE

Declaration made by two Leyden notaries certifying that a hundred persons named therein were living in Leyden, and that they had seen or spoken with the same on or after March 8.

24 Martii 1631 verklaren de Notarissen Dirck Jansz van vesanevelt en Caerl Outerman te Leiden "dat honderd personen hiervoren genommeert als noch in levende lijve sijn, dat wy deselve op of naer VIII *martii 1631 gesien ofte gesproken hebben".*

The second person named on the list is:

Mr. Rembrant Harmensz, schilder.

Unpublished extract made by A. Bredius from the protocol of the notary C. Outerman.

The object of this declaration is not stated.

1631 June 20

No. 20. ACKNOWLEDGMENT BY H. ULENBURCH OF A DEBT DUE FROM HIM TO REMBRANDT

§ 1. Hendrick Ulenburch, art-dealer, declares before the notary G. J. Selden, that he owes Rembrandt or any subsequent holder of the title 1000 gilders, which sum was lent to him by the above-named. § 2. If Rembrandt wishes to be repaid in a year's time, he must give notice to this effect three months in advance.

Op huyden den 20 Juny 1631 compareerde voor my Geerloff Jellisz Selden, openbaar Notaris... ..... Hendrick Ulenburch, Cunsthandelaer, en bekende wel en deuchdelijck schuldich te wesen aen Rembrandt Harmensz, wonende tot Leyden off aen toonder deses, de som van tienhondert guldens ter cause van geleende penningen bij den voorsz. Hendr. van Ulenburch van den voorn. Rembrant tot zijn contentement ontfangen, welverstaende off de voorsz Rembrant de voorn. som over een jaer begeerde affgedaen te hebben, dat hij alsdan gehouden zal zijn, den voorn. Van Ulenburch drie maenden voor den tijd daervan te waarschuwen. Etc.

First published from the protocol of the notary G. J. Selden, Amsterdam, by A. Bredius and Mr. N. de Roever, *Oud Holland*, 1887, V, p. 213, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis.*

The document does not set forth the purpose of this loan. Hendrick Ulenburch was a cousin of Saskia, who afterwards became Rembrandt's wife. Rembrandt lived in his house for some time after this date, and Ulenburch printed and published the *Large Crucifixion* for the master (Bartsch, n° 81).

1631 July 6

No. 21. DECLARATION GIVING THE AGE OF REMBRANDT'S BROTHER ADRIAEN

Op huyden den zesten July anno XVI^c *ende eenen dertich compareerden voor my Adriaen Paedts nots. pub. mitsgaders voor den getuygen naergenompt Adriaen Harmansz van Rhyn schoemaker out omtrent* XXXIIII *jaeren.* Etc.

First mentioned as in the protocol of the notary Adriaen Paedts of Leyden, by Rammelman Elsevier, *loc. cit.* under N° 4; Elsevier, however, read

" Willem " for " Adriaen ", and " bakker " for " schoemaker ".

Cf. for Adriaen and his portraits: Bode, *Oud Holland*, 1891, IX, p. 1 *et seq.* *The Portrait of Rembrandt's Brother, Adriaen Harmensz van Rijn, in the Mauritshuis.*

1631 September 23 — No. 22. BURIAL OF REMBRANDT'S ELDEST BROTHER

Fol. CXLIII

St. Pieterskerke
September 1631
dem 23 dito
Gerrit harmans by de wittepoort

From the register of burials, July 18, 1627 — March 24, 1635, in the Leyden archives. First quoted by Rammelman Elsevier, *loc. cit*, under N° 4.

Cf. the will of his parents, under date March 16, 1621, for the misfortune that had befallen him.

1632 — No. 23. INSCRIPTIONS ON ENGRAVINGS AFTER REMBRANDT

A. David playing the Harp before Saul. Etching by Willem de Leeuw, Bartsch II, p. 131, n° 44.

Rembrant van Rijn inv. WDLeeuw fecit.

In addition, three Latin distiches by C. G. Plempius: *Felle tument oculi — vel sine Marte facit*, and the address: *F. de Wit.*

The original picture is in the Städel Institute, Frankfort-on-the-Main, and was painted about 1630-31. Bode, n° 16.

B. Portrait of Saskia van Uylenburch. Etching by Willem de Leeuw, Bartsch II, p. 132, n° 45.

Rembr. inv. WDL. fecit.

The original picture, painted in 1632, is in the National Museum, Stockholm. Bode, n° 63.

C. Bust portrait of a Woman. Etching by Willem de Leeuw, Bartsch II, p. 132, n° 46.

Mariana. Remb. van Ryn inventor. C. Dankerts excudit.

The original has disappeared.

D. Head of an old Man. Etching by Willem de Leeuw, Bartsch II, p. 140, n° 80.

Rem. S. Savry ex.

An old copy of this etching by S. Savry bears the inscription:

R. van rijn inventer.

The original is lost. It seems to have been a study of Rembrandt's father.

E. The Circumcision. Anonymous etching, Bartsch II, p. 80, n° 7.

Rembrant fecit J. P. Berendrech ex.

The words " Rembrant fecit " can only mean, that the composition was due to Rembrandt. The execution of the etching is very insignificant, and has nothing to do with Rembrandt. A *Flight into Egypt*, by the same hand, was included among Rembrandt's works by the earlier writers, Gersaint, Bartsch (n° 59), etc., because the print was said to have figured in Jan Six' collection. Jan Pietersz Berendrecht was a Haarlem publisher, whose name appears in the records of that city in 1614 (his marriage), and 1633 (his wife received into the Reformed Church). See Van der Willigen, *Les Artistes de Harlem*, p. 74 (1).

1632 January — No. 24. INSCRIPTION ON " Dr. NICOLAES TULP'S ANATOMY-LESSON "

Upon the cartel against the wall:

Rembrant f. 1632.

On the sheet of paper held by Hartman Hartmansz:

1 *D[r] Nic Tulp.*
2 *Jacob Blok.*
3 *Hartman Hartm[ansz].*
4 *Adriaan Slabr[an].*
5 *Jacob de Witt.*
6 *Mathys Kalk[oen].*
7 *Jacob Koolvelt.*
8 *Fran[s] van Loenen.*

The numbers correspond with those placed against the figures.

First published from the original in the Royal Gallery at the Hague by J. W. R. Tilanus, *Beschrijving der Schilderijen afkomstig van het chirurgijnsgild te Amsterdam*, Amsterdam, 1865. First given in facsimile in Victor de Stuers, *Notice historique et descriptive des tableaux du Musée royal de la Haye*, 1874.

The dissection represented, the only one noted in the Amsterdam anatomy-book as having taken place in the year 1632, was made on the corpse of a criminal, one Adriaen Adriaensz, called *het Kint*, a quiver-maker of Leyden, aged 28, who was

1. The date 1645 here given as appearing upon engravings by G. v. Scheindel after W. Buytewech does not occur simultaneously with Berendrecht's address.

executed, and dissected January 31, 1632. Cf. E. H. M. Thijssen, *Nicolas Tulp, Amsterdamer Doktor Dissertation*, 1881, p. 36.

Cf. for the demonstration, W. Hastie, *Rembrandt's Lesson in Anatomy*, in the *Contemporary Review*, August, 1891, p. 271. Quoted in the Catalogue raisonné of the Mauritshuis, p. 328 *et seq.*

Rembrandt's signature has been painted over by a later hand; traces of the original signature are distinguishable in the facsimile of the Hague Catalogue.

The fragments of the doctors' names which have disappeared may be easily restored. Their dates, as far as these are known, are given by Moes, *Iconographia Batava*.

Cf. Z. C. von Uffenbach's opinion, given below under the date 1712.

1632 July 26

No. 25. DECLARATION CERTIFYING REMBRANDT TO BE ALIVE AND WELL

§ 1. The notary Jacob van Zwieten of Amsterdam, at the request of Pieter Huygen de Boys, living outside Leyden on the high Most, went to the house of Mr. Heyndrick Ulenburch in the Breestraat, near the St. Anthonissluis at Amsterdam. § 2. On asking a young maidservant, if Rembrandt, who was a visitor in the house, was at home, he received an answer in the affirmative. § 3. He requested that Rembrandt might be called, and asked him, if he were the painter Mr. Rembrant Harmensz van Rijn. § 4. Receiving an answer in the affirmative, he remarked that Rembrandt was "fresh, vigorous, and in good health". § 5. Rembrandt confirmed this statement with the words: "that is true, I am, thank God, healthy and flourishing."

§ *1. 26 July 1632 hebbe ick jacob van Zwieten, Nots ..... mij ten versoucke van d'eersame Pieter Huygen de Boys, wonende buyten Leyden, op de hoge Most, gevonden en getransporteert ten huijse van Mr. Heyndrick Ulenburch, schilder, op de Brestraet aen St. Anthonissluys binnen deser stede,* § *2. en aldaer aen seecker dochtertgen dat voor quam, gevraecht hebbende off Mr. Rembrant Harmensz van Rijn, schilder (die ten huijse aldaer logeerde) in huys en voorderhandt was, heeft hetselve dochterge "Jae" geantwoort* § 3. *en op myn versouck de voorn. Mr. Rembrant Harmensz van Rijn, schilder, voorgeroupen en denzelven int Voorhuijs, alwaer ick hem verwachte, gecomen synde, hebbe ick denselven gevraecht, off hij Mr. Rembrant Harmensz van Rijn, schilder, was* § *4. en "Jae" geantwoort hebbende, hebbe voorts tegens denselven geseijt dat het wel was, en dat my bleeck dat hy noch fris, clouck en wel te pas was,* § *5. op het welcke hy my antwoorde: "dat is waer, ick ben Godtloff in goede dispositie en wel te pas". Alles oprecht.* Etc. The witnesses were Elbert Dircksz and Arent van Gouthoven.

From the protocol of the notary J. van Zwieten, Amsterdam; first published by A. Bredius in *Oud Holland*, 1899, XVII, p. 1, *Nieuwe Rembrandtiana*.

The object of this "Attestatio de Vita" is not stated, and is not to be discovered from any other source.

No. 26. INSCRIPTION ON REMBRANDT'S ETCHING OF THE GOOD SAMARITAN 1633

An impression of the second state of the etching, Bartsch n° 90, in the Amsterdam Print Room, is inscribed in old handwriting:

Rembrandt f. cum priu. l. 1633.

The fourth and subsequent states are signed in engraved characters:

Rembrand inventor et feecit 1633.

An old copy is signed:

S. Savri excut. Rembrant van Ryn inventer.

The notices of the Amsterdam inscription in the works of former writers who followed Blanc, are all incorrect. The inscription is certainly an old one, but in my opinion, not by Rembrandt's own hand; the date is 1633, not 1632; the impression is from a second, not from a first state.

Nothing is known as to the copyright granted to the etching.

No. 27. COPYRIGHT OF REMBRANDT'S LARGE DESCENT FROM THE CROSS 1633

The second state of the etching, Bartsch n° 81, bears the inscription:

Rembrandt f. cum. pryvl. 1633.

In the third state, in addition to the address:

Amstelodami Hendrickus Ulenburgensis Excudebat.

In the fourth state the address of *Justus Danckerts*.

The copyright was probably granted by the States-General or the States of Holland as a protection against copyists. No allusion to the matter is to be found in the resolutions of either assembly, though it was customary to record privileges accorded to works of art.

Rembrandt was living in H. van Uylenburch's house when he etched the plate. Uylenburch probably undertook the retail sale of the prints, and afterwards sold the plate to Justus Danckerts.

1633 No. 28. INSCRIPTIONS ON ENGRAVINGS AFTER REMBRANDT

A. BUST OF AN OLD MAN. Etching by Hendrick de Thier, Bartsch II, p. 128, n° 37.

R. v. Rijn In. H. DthieR. f. 1633.

The original picture, painted in 1630, was bequeathed by J. O. Gottschald to the Civic Museum of Leipzig.

According to Vosmaer, p. 499, the same engraver etched a plate of the Cassel portrait of Saskia, with the address of... Danckerts.

For this obscure engraver cf. *Oud Holland*, 1895, XIII, pp. 51, 52, *Obreens Archief*, I, p. 208, and *Jaarboekje van den Ned. Adel*, 1892-93.

B. PORTRAIT OF A YOUNG MAN. Etching by Willem de Leeuw, Bartsch II, p. 133, n° 47.

R. J. [= Rembrandt inventor].

A reversed copy bears, according to Bartsch, *loc. cit.*, the inscription : *S. Savery. Rembrandt inventor.*

There is an example in the Amsterdam Print Room among S. Savery's works, but it does not bear his name.

Another copy, also reversed, is inscribed :

HR. jnuent. F. L. D. Ciartres ex. Cum Priuilegio Gasto Foisseius.

This head is the companion-piece to the *Mariana* of No. 23. C.

C. BUST OF AN ORIENTAL. Etching by Johan George van Vliet, Bartsch, n° 24.

R. van Rijn inv. JG. van Vliet fecit 1633.

An engraved copy, reversed, is inscribed :

Philon le Jvif Rl van Ryn *in. F. L. D. Ciartres excud.*

The original picture, painted in 1630, represents Rembrandt's father, and is in the Ferdinandeum at Innsbrück, Bode, n° 20.

D. BUST OF AN ORIENTAL. Etching by Johan George van Vliet, Bartsch n° 20.

JG. v. vliet fec. Rl *inuentor.*

An engraved copy, reversed, bears the inscription :

Mahomet. Rl *Inuentor F. L. D. Ciartres excudit.*

Rembrandt's original has disappeared. This plate and the two following are undated, and are only assigned to the year 1633 on account on their analogies with the other similar prints by van Vliet.

E. BUST OF AN OLD MAN, LOOKING DOWN. Etching by Johan George van Vliet, Bartsch, n° 25.

Rl *in.*

According to Bartsch. The Amsterdam impression has only Rl. According to Linck (in Rovinski), the second state bears the address of *Ram.*

An engraved copy, reversed, is inscribed :

Doctor Favstos HRinbrant Inuentor F. L. D. Ciartres excudit.

F. BUST OF A MAN, LAUGHING. Etching by Johan George van Vliet, Bartsch, n° 21.

JG. v. Vliet fec. Rl *inuentor.*

An engraved copy, reversed, is inscribed :

Democritvs HRembrant Inventor F. L. D. Ciartres excud.

The original picture, probably a study of the master himself, was painted about 1629-30, and is in the Hague Gallery, Bode, n° 12.

No. 29. JOHANNES WTENBOGAERT PAINTED BY REMBRANDT 1633 April 13

13 April 1633 Uitgeschildert door Rembrant voor Abraham Anthonisz.

Memoranda by J. Wtenbogaert, manuscript in the library of the Remonstrant Seminary at Leyden (University Library), n° 66. First published by Professor Joan Tideman, *De Stichting der Remonstrantsche Broederschap*, II, p. 194[1].

This portrait has hitherto been identified, even by the present writer, with a life-size half-length in the Stockholm Museum (Bode, n° 95). But now that the fully signed three-quarters length, dated 1633, in Lord Rosebery's possession at Mentmore Park (Bode, Supplement) has been brought to light, it seems extremely probable that this work is the original mentioned by the sitter. Compared with this, the Stockholm picture has no absolutely convincing evidences of authenticity ; it is painted on canvas, is undated, and signed in a suspicious, or at any rate, an unusual manner.

Abraham Anthonisz was an earnest adherent of the Remonstrants and a friend of Wtenbogaert's. Cf. Prof. Joan Tideman's work, quoted above, and Dr. B. Tideman Jzn, *Portretten van Johannes Wtenbogaert*, in *Oud Holland*, 1903, XXI, p. 125 *et seq.*

No. 30. INSCRIPTION UNDER REMBRANDT'S DRAWING OF SASKIA VAN UYLENBURCH 1634 June 8

dit is naer myn huysvrou geconterfeyt do sy 21 jaer oud was den derden dach als wy getroudt waeren den 8 Junyns 1633

First mentioned in the catalogue of the Jeron. Tonneman sale at Amsterdam, 1754. Printed in facsimile on the numerous reproductions of the original, a silver-point drawing on parchment, now in the Berlin Print Room. Etching by W. Unger in Lützow's *Zeitschrift für bildende Kunst*, 1870, p. 237, heliogravure in Lippmann's *Handzeichnungen von Rembrandt van Rijn*, n° 6, etc, etc.

The translation of the inscription is as follows : This is drawn from my wife when she was 21 years old, on the third day after our troth-plighting (i. e. our engagement), June 8, 1633. The use of the imperfect tense, « was » and « waeren », might have led us to suppose that the inscription was added at a later date, did it not appear to be absolutely contemporary with the drawing, and to have been written at the same time. In addition to this, the space under the portrait was obviously intended for an inscription from the first.

The expressions « huysvrou » and « getroudt » have been stumbling-blocks since the publication of Vosmaer's book, owing to the incorrect interpretation he gave to them (p. 132), for Rembrandt and Saskia were not married till June 22, 1634. These difficulties are, however, easily solved, if we consider that « huysvrou » was often used in the seventeenth century as the equivalent of betrothed, and « getroudt » as the equivalent of plighted or engaged [1].

1634 No. 31. INSCRIPTIONS ON ENGRAVINGS AFTER REMBRANDT

A. BUST OF AN OLD MAN, LOOKING DOWN. Etching by Johan George van Vliet, Bartsch, n° 23.

Rl. jnventor JG. v. vliet fec. 1634.

The original has disappeared.

B. BUST OF A MAN. Etching by Johan George van Vliet, Bartsch, n° 19.

Rl. inventor JG. v. vliet fec. 1634.

In the second state the address of *C. Danckerts* is added.

An engraved copy, reversed, is inscribed : *L'Eunuque de la Reijne de Candaces*, *Rl. Inuentor F. L. D. Ciartres excudit.*

1. There are, for instance, several engraved portraits of the Countess Henrietta Catharina of Nassau, daughter of Frederick Henry, in the inscriptions of which she is described as « getrout met » and « Gemalinne van » Count Enno of East Friesland, though their marriage never took place, as the engagement was broken off. (Muller, *Nederlandsche Historieplaten*, n° 1836 c. and 1836, 2 ; Atlas van Stolk, n° 1857).

The original picture, a portrait of the artist himself, painted in 1629, is in the Ducal Museum at Gotha, Bode, n° 13.

C. A MAN IN DISTRESS. Etching by Johan George van Vliet, Bartsch n° 22.

Rl. jnuentor JG. v. vliet fec. 1634.

In the second state the address of *Dancker Danckerts* is added.

An engraved copy, reversed, is inscribed : *Heraclitus Rl. Inuentor F. L. D. Ciartres excud.*

The original is the principal figure in the *Judas bringing back the Thirty Pieces of Silver* in Baron de Schickler's collection, Paris, Bode n° 10.

See also above, under No. 18.

D. PORTRAIT OF ADMIRAL PHILIPS VAN DORP. Etching by Salomon Savery.

Inscription on the oval : *Jonck' Phlips van Dorp Ridder etc. L. Admirael van Hollandt ende Westvriestandt.*

Inscription below : Four lines of Dutch verse : *Hij die van al—blixem in Haer ooghen, A° 1634. S. Savry Ex. Remb. v. Rijn.*

The original picture has disappeared. Vosmaer (p. 505) erroneously attempted to identify it with the portrait of a young man in the Hermitage at St. Petersburg, n° 828 in the catalogue.

No. 32. DEDICATION OF ENGRAVINGS BY REMBRANDT TO J. C. SYLVIUS — About 1634

Aan Jan Cornelius Sylvius dese vier printen.

First published by W. Eekhoff, *De Vrouw van Rembrandt*, 1862, p. 39[1].

This dedication appears in Rembrandt's own handwriting on the reverse of an impression of the etched portrait of Jan Cornelis Sylvius of the year 1634 (Bartsch n° 266), which is still in the possession of a member of the van Lennep family, descendants of Sylvius. The three other impressions alluded to have disappeared.

The inscription is a strong external evidence of the genuineness of the plate, which has been mistakenly challenged.

For the sitter, see under our Nos. 34 and 43.

No 33. INSCRIPTION BY REMBRANDT IN BURCHARD GROSSMANN JUNIOR'S ALBUM — 1634 June

Een vroom gemoet [A pious mind]
Acht een voor goet [Prizes honour above wealth].
Rembrandt.
Amsterdam 1634.

On the opposite page Rembrandt drew a small head of a man in a cap, akin in style to the painted *Rabbis* of this period, such as the pictures at Woburn Abbey (Bode n° 138), Chatsworth (199), Derby House (203), and Hampton Court (201).

First published in facsimile in the catalogue of Count Ludwig Paar's collection, sold at Vienna, February 20, 1896 (p. 61 of the catalogue, under the number 259).

The lot containing this and three other albums, was bought at this sale by the Royal Library of the Hague. The autograph and the drawing were fac-similed in the report of this institution for the year 1897.

Burchard Grossmann, junior, was a native of Weimar, and paid a visit to Holland from May to the middle of July, 1634. Rembrandt is the only artist who is represented among the contributors to the 144 pages of the album. Hendrick Uylenburch, with whom Rembrandt was living at the time, wrote in the album June 18, 1634 : *Miedelmaet hout staet* [moderation wears well], *hendrick Ulenborch consthandler in amsterdam.* The other Amsterdam entries, as far as they are dated, belong to June 17-21, 1634.

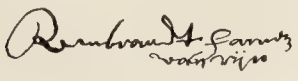
1634
June 10

No. 34. REMBRANDT'S MARRIAGE

§ 1. Rembrandt, aged 26, living in the Breestraat, appears before the commissary of marriages, and declares that his mother consents to his union. § 2. The preacher, Jan Cornelis [Sylvius] appears in like manner as the cousin of the bride, Saskia V [an] uylenburgh, born at Leeuwarden, aged 21, living in the parish of St. Anne, Bilt. § 3. Sylvius promises to produce Saskia's legal inscription before the third publication of the banns. § 4. The consent of Rembrandt's mother is duly notified in a notarial document (our No. 35).

§ 1. *Den 10den Junij 1634, compareerde voor Commissarissen Outgert Pietersz Spiegel ende Luycas Jacobsz Rotgans Rembrant Harmansz van Rijn, van Leyden, out 26 jaeren, woonende opde Brestraet, wiens moeder sal consenteeren in desen huwelyck, ende § 2 Saskia Vuylenburgh van Lewerden, out 21, woonende opt Biit tot St. Annenkerck, voor welcke persoon heeft gecompareert Jan Cornelis, predicant, als neve van de voorsz. Saskia, § 3 aennemende voor't derde gebodt inne te brengen wettelijcke inteeckeninge van de voorn. Saskia.*

§ 4. In margine : *Des moeders consent is goet mede gebracht, blijckende by Acte Notarieel.*



First published from the *Extraordinaris Trouw-Register* of Amsterdam, by W. Eckhoff, *De Vrouw van Rembrandt*, in *Europa*, 1862, p. 17, and by Dr. P. Scheltema, *Aemstels Oudheid*, 1863, v, p. 199.

The document had already been transcribed in the *Kronyk van het Historisch Gezelschap te Utrecht*, 1849, v, pp. 60, 61, from an extract from the *Pui-aanteekeningsboeken der stad Amsterdam*, 1578-1649. These were merely an abridged transcription of the original *Puiboeken* and *Extraordinaris Trouw-Register*, and as the latter are extant, were of no value as authorities (Scheltema, *Rembrandt*, p. 51).

Either through carelessness or vanity, Rembrandt here represented himself as a year younger than he actually was (born July 15, 1606).

Jan Cornelis was the preacher J. C. Sylvius, mentioned under No. 32. He was cousin to Saskia by his marriage with Aaltje van Uylenburch. Cf. also No. 43.

No. 35. THE CONSENT OF REMBRANDT'S MOTHER TO HIS MARRIAGE

1634
June 14

§ 1. On June 14, 1634, Neeltgen Willemsdr. van Zuytbrouck, widow of Harman Gerritsz van Rhijn, appears before the notary Adriaen Paets at Leyden and declares that she gives her free consent to the marriage of her son with Saskia van Uylenburch, § 2. The banns may therefore be published and the formal ceremony may thereafter take place. § 3. In the presence of her son Adriaen, whom she has chosen as her coadjutor in the matter, she promises not to rescind this permission. § 4. She further declares that she approves the action already taken by Rembrandt in giving notice of his approaching marriage and causing his banns to be published without her knowledge. § 5. She accordingly thanks the commissaries of marriages for having granted the necessary permission, and begs them to account the permission as no less valid than if she herself had been present.

§ 1. *Op huyden, den 14 Junij ano XVIc ende vier en dertich compareerde voor mij Adriaen Paets not^t pub. mitsgaders voor den getuygen naergenompt d'eerbare Neeltgen willemsdr. van znytbrouck wedue ende boedelhoutster van harman gerritsz van Rhijn, burgeresse deser stede, my notario weltbekendt, dewelcke verclaerde vrywillig geconsenteert ende toegestaen te hebben — zulex zy consenteert, toestaet, ende overgeeft bij desen — dat d'eers. Mr. Rembrant Harmansz van Rhijn, schilder, haer zoon hem ten huwelicken state zal begeven met d'eerb. Saskia v. uylenburch, jonge dochter van Lieuwerden in vrieslant.* § 2. *Ende tot dien eynde zijne huwelicxe ge-*

boden ter plaetse daer't behoort ende selve zalle goetvinden, laten gaen ende vercondigen, mitsgaders nae tgeven derzelver wettelicken trouwen ende tot solempnisatie van zyn huwelick voorthwaren. § 3. *Belovende zy comparante mit adsistentie van Adriaen harmansz van Rhijn, mede heur zoon ende gecoren voocht in desen, voors. haer consent ende bewilligen tallen tijden gestant te doen, ende naer te comen, ende doen doen, onder verbant nae rechten daertoe staende.* § 4. *Verclaerende verder bij desen oock te approberen ende gestant te doen, dat heur voors. zoon Mr. Rembrant van Rhijn bij de heeren Commissarissen van d'echtzaken tot Amsterdam zoonder vertooch van dit haer consent aengeteyckent es ende geboden gegaen zijn, 'twelck haer zonderling aengenaem ende bevallende es.* § 5. *Waeromme zy comparante van deswegen de heeren commissarissen bedanckende es, d'selve versouckende ende biddende, dit haer vrijwillich consent in zulcker vougen ende waerde te willen aennemen ende houden, off zij aldaer tegenwoordich waer ende versochte zij comparante bij mij notario hiervan acte in forma gemaeckt ende gegeven te werden, om te dienen ende strecken daer ende zoo't behooren zall.*

Aldus gedaen ende geschiet, alles ter goeder trouwen ende zonder arch ofte list, etc.

From the protocol of the notary Adr. Paets of Leyden, anno 1634, folio cxiij; now published for the first time. The existence of this document was indicated by the marginal note on No. 34.

The old woman, who had signed her name to her will in 1621, attested this and the following document with a cross only.

1634 June 14

No. 36. REMBRANDT'S MOTHER'S WILL

§ 1. *On June 14, 1634, Neeltgen Willemsdochter van Zuytbrouck, widow of Harman Gerritsz van Rhijn, appears before the notary Adriaen Paets at Leyden. Taking her age into account, she is fairly well, can stand and walk, retains her memory and all her senses and faculties, and has them all under control, as far as it is possible to judge from outward appearances.* § 2. *She declares it to be her last will that her son, Adriaen Harmansz van Rhijn, should pay back to his brothers and sisters at four stated periods, the first of which should be one year after her death, the sum of money he had received from her, over and above his due share of his father's estate. There is a document dealing with the matter in her inventory. The son is not required to pay any interest on this sum, and his brothers and sisters are not to deduct anything from his portion on this account, but he must either give them a security for it, or a mortgage on his house.* § 3. *The testatrix further declares, that should any of her children die before her, leaving children under age, she has appointed guardians for the latter in a second document, and that such guardians are to act on their behalf in conjunction with her surviving children who are of age. But these guardians are only to intervene after the estate of the testatrix has been divided among her heirs. The Chamber of Orphans and all other public officials are excluded from the guardianship.*

First quoted from the protocol of the notary Adriaen Paets of Leyden, fol. cxvij, by Rammelman Elsevier, *loc. cit.* under No. 4.

The will was made at the time of Rembrandt's marriage, and probably with reference thereto. The case provided for by the will did not arise. For Adriaen van Rijn's financial relations to his mother's estate, cf. the documents mentioned under Nov. 2, 1640. As this will has but a remote connection with Rembrandt, we give an abstract of it only.

The second document mentioned in § 3 exists in the form of an unsigned and undated draft in the protocol of the notary A. Paets. It contains exactly the same provisions concerning the guardianship of orphan grandchildren, and appoints Dominicus Jansz van der Pluym and the notary Adriaen Paets to act as guardians in conjunction with the children who are of age.

No. 37. REMBRANDT'S MARRIAGE

1634 June 22

Anno 1634 den 22 Junij sijn in't houwelijck bevestigd Rembrant Hermens van Rhyn tot Amsterdam woonachtigh

ende

Saskia van Ulenborgh, nu tot Franeker woonachtigh.

First published from the register of the Reformed Congregation in the parish of St. Anne, by Dr. P. Scheltema, *Rembrandt*, p. 51, and the *Friesche Volksalmanak*, 1853, p. 129, 130. Cf. also *Navorscher*, 1875, xxv, p. 261, and Eekhoff, *De Vrouw van Rembrandt*, p. 16'.

The last named article gives the fullest information concerning Rembrandt's wife.

According to this, Saskia, baptised on August 2, 1612, was the youngest daughter of Rombertus Uylenburgh, who died June 3, 1624, and his wife Sjukje Osinga, who died June 17, 1619.

Besides Saskia, the couple had the following children:

1. Rombertus, who became an advocate in 1614,

and in 1625 married Idtje Hannia, widow of Hieronymus Abbema. He died 1631.

2. Ulricus, who became an advocate in 1623 and married Maaike van Orens.

3. Idsert, baptised April 1, 1608, mentioned 1642 as an officer.

4. Jeltje, who married Doede Ockama. He died in 1620, and Jeltje in 1637.

5. Hendrikje, who married the painter Wybrand de Geest in 1622. She died after 1682, and her husband after 1659 (1).

6. Antje, who married the Professor of theology, Johannes Maccovius of Franeker, on September 27, 1626. She died November 9, 1633, her husband June 24, 1644.

7. Hiskje, who married, September 23, 1627, Gerrit van Loo, Secretary to the commune of Bildt, where he died, December 26, 1641. Saskia was married from her house (2).

8. Titia, baptised January 18, 1605, married the commissary François Coopal of Vlissingen, and died there, June 5, 1641.

1634 July 22

No. 38. POWER OF ATTORNEY GIVEN BY REMBRANDT TO HIS BROTHER-IN-LAW, GERRIT VAN LOO

Rembrandt, merchant, of Amsterdam, appears on July 22, 1634, before the notary J. van Aller Andriesz at Rotterdam, and declares that he has given Gerrit van Loo authority to collect debts and receive interest throughout Friesland, on his behalf, as husband and guardian of Saskia Uylenburch.

Op huijden 22 July anno 1634 compareerde Sr. Rembrant van Ryn, coopman te Amsterdam, dewelcke bekende te hebben geconstitueert.... Gerrit van Loo, secretaris op het Bilt in Vrieslant, omme uutten name ende van weghen hem compt., als man ende voocht ende getrouwt hebbende Saskia Ulenburch, syne huysvrouwe, te manen, innen ende ontfangen, van alle syne compts. debiteuren, die jn eenighe steden, dorpen, plaetsen ofte vlecken jn Vrieslant voors. wonende sijn, alle soodanighe penninghe, renttes ofte Intressen, sulex als hem compt. van deselve sijn competerende, tsij waer uut, ofte van wat oorsaeke desele souden moghen spruytten, quitantie van sijnen ontfang te passeren, etc.

First published by P. Haverkorn van Rijsewijk from the protocol of the notary J. van Aller Andriesz, XIII, 302, in *Oud Holland*, 1890, VIII, p. 208:

Eenige aanteekeningen betreffende schilders, wonende buiten Rotterdam uit het archief te Rotterdam.

It is a curious, and so far unexplained fact, that this document was drawn up at Rotterdam, and that Rembrandt is described in it as a merchant. Gerrit van Loo was Rembrandt's brother-in-law by his marriage with Hiskje van Uylenburch. For the Frisian debts, cf. the documents of the lawsuits in 1638, 1643, and 1646.

About 1635

No. 39. NOTES BY REMBRANDT UPON PICTURES PAINTED BY HIS PUPILS AND SOLD BY HIM

On the back of a red chalk drawing of Susanna in the Bath, which passed into the Berlin Print Room with the Beckerath Collection, the following notes, cut away in parts, appear in Rembrandt's writing:

Syn vaendraeger synde	*15.—.—*
[*e*] *en floora verhandelt*	*4. 6.—*
fardynandus van syn werck verhandelt aen ander werck van syn voorneemen den Abraham een floorae	
Leenderts floorae is verhandelt tegen	*5.—.—*

First published by Bode, *Rembrandt*, vol. III, p. 18. The drawing on the back of which the notes appear represents Susanna with the Elders, and may be referred to the oil picture of 1637, in the Mauritshuis, though it also contains the chief elements of the larger composition of 1647, in the Berlin Museum. The drawing is signed with the monogram R. f. below on the right.

The notes obviously refer to the works of pupils, sold by Rembrandt. The two pupils in question are clearly Fardynandus Bol and Leendert Cornelisz van Beyeren. They had probably made copies of some of Rembrandt's compositions. The *Standard-Bearer* may have been Baron Gustave de Rothschild's picture, in Paris (Bode, n° 206), painted in 1635, the *Flora*, that in the Duke of Buccleuch's collection, London (Bode, n° 186), painted in 1633, and the *Abraham*, perhaps the *Sacrifice of Isaac* at St. Petersburg (Bode, n° 207), painted in 1635. A school-copy of the last named work, painted in 1636, is known to exist, and is discussed under our No. 47. On the other hand, certain well-known copies of the Rothschild *Standard-Bearer* (in the Cassel Gallery and in a private collection in America), and of the Buccleuch *Flora* (Lockett Agnew and Miss Ellice), can hardly

1. Date on the female portrait in the Rijksmuseum. Eekhoff gives the erroneous date 1643.

2. Saskia also appeared on July 12, 1635, as witness at the baptism of a child of this sister. Cf. *Nieuwe Friesche Volksalmanak*, 1853, p. 132. Eekhoff, *loc. cit.* p. 18².

be referred to in these notes, as they are considerably later in date.

The sense of the notes was probably as follows : [I have sold] his *Standard-Bearer*, it fetched 15 gilders.

[I have] sold a *Flora*, it fetched 4 gilders, 6 stuivers.

Of Ferd. Bol's works, I have sold to the amount of....

Of other work he had in hand I have already sold to the amount of....

[Further], the Abraham, and a *Flora*....

Leendert [van Beyeren's] *Flora* is sold for 5 gilders.

The prices here recorded do not give a very exalted idea of the large profits Rembrandt is supposed to have made out of the works of his pupils.

For L. C. van Beyeren and other copies by him after Rembrandt, cf. the document of May 7, 1638.

1635

No. 40. REMBRANDT RETOUCHES ETCHINGS BY HIS PUPILS

A. FIRST ORIENTAL HEAD. Bartsch, n° 286.

Rembrandt geretuc. 1635.

This is a reversed copy of the etching by Jan Lievens, Bartsch n° 21.

B. SECOND ORIENTAL HEAD. Bartsch, n° 287.

Rembrandt geretuckert(1).

Reversed copy of the etching by Lievens, Bartsch, n° 20.

C. THIRD ORIENTAL HEAD. Bartsch, n° 288.

Rembrandt geretuck 1635(1).

Reversed copy of the etching by Lievens, Bartsch, n° 18.

See Seidlitz, p. 158, on the former erroneous readings of these inscriptions. Vosmaer was the first to give the true readings, p. 510.

1635

No. 41. INSCRIPTIONS ON ENGRAVINGS AFTER REMBRANDT

A. PORTRAIT OF SASKIA IN A RICH DRESS. Etching by Wenzel Hollar.

Rembrandt inv. Amstelodami, W. Hollar fec. 1635.

1. There is no justification for the doubts expressed in the Catalogue of the Boston Exhibition and shared by Seidlitz, as to the authenticity of these inscriptions.

A reduced copy, reversed, and treated with greater detail, of the etching, Bartsch, n° 347, signed Rembrandt f. 1634; Parthey, n° 1650.

B. A NAKED WOMAN SITTING ON A HILLOCK. Etching by Wenzel Hollar.

Rheinbrand inv. Amstelodami, W. Hollar fec. 1634.

Reduced and reversed copy of the etching, Bartsch, n° 198; Parthey, n° 603.

C. CHRIST DRIVING THE MONEY CHANGERS OUT OF THE TEMPLE. Etching by S. Savry. Bartsch, II, p. 139, n° 79.

Rembrant van Ryn inventer S. Savry, the Latin text of St. John II, v. 15, and 16 lines of Dutch verse in four columns.

Copy of the etching by Rembrandt, Bartsch n° 69, dated 1635.

No. 42. REMBRANDT AS A PURCHASER AT ART SALES

1635 February 22

Den 22 Februari 1635 [and the following days] *sijn de naerg : printen, teeckeningen, etc. by zal. Barent van Someren verkocht int Schilt van Vranckrijck.*

26 Februari 1 houtkintgen [a wooden figure of a child].

Rembrant van Rijn tot hendrick uylenburch.		2.	14.	—
2 printen Rembrant van Ryn.		1.	11.	—
27 Februari eenige printen	*idem*	1.	12.	—
drie dito	*idem*	—	13.	—
eenige teeckeningen	*idem*	1.	9.	—
4 printen Rembrandt van Rijn		—	17.	—
2 teeckeningen	*idem*	2.	8.	—
wat teeckeningen Rembrant van Rijn.		—	15.	—
eenighe dito	*idem*	—	8.	—
dito	*idem*	—	17.	—
teeckening van Brouwer	*idem*	1.	10.	—
dito van dito	*idem*	1.	4.	—
wat printen	*idem*	1.	10.	—
29 Februari eenige printen	*idem*	1.	4.	—

Extracts from the sale accounts of the Amsterdam Chamber of Orphans, published by Mr Ch. M. Dozy in *Obreen's Archief voor Nederlandsche Kunstgeschiedenis*, VI, p. 29 *et seq. : Veilingen van Schilderijen in het begin van de zeventiende eeuw.*

In the first entry, Rembrandt gives as his address Hendrick van Uylenburch's house. He was living there already on July 26, 1632 (cf. above, No. 25), and seems to have stayed on after his marriage, and

until he makes his appearance at the beginning of 1636 in the Nieuwe Doelenstraat. Cf. under No. 47.

Barent van Someren, whose property was sold on this occasion, was the landlord of " Het Schilt van Vranckrijck ", known to us from Adriaen Brouwer's biography.

The prices given were in gilders and stuivers. Rembrandt's purchases amounted to 18 gilders 12 stuivers.

1635 December 15

No. 43. BAPTISM OF REMBRANDT'S FIRST-BORN SON

1635. Op den dach des Heeren 15 December syn gedoopt dese kinderen :

Rembrandt van Rijn — *D. Johannis Silvyus en syn*
Sasscha Uylenburch — *h[uis] v[rouw] quamen voor*
den Commissaris Fransois
Kopal tot Vlissingen. Rumbartus.

From the Doopboek of the Oude Kerk in Amsterdam, September 1634 — December 1643, first communicated by Dr. P. Scheltema, *Aemstels Oudheid*, 1863, v, p. 196.

The preacher J. C. Silvyus and his wife Aaltje van Uylenburch, Saskia's cousin, appeared as sponsors, representing François Coopal, the husband of Saskia's sister Titia.

The boy received the name of his maternal grandfather, Rombertus van Uylenburch.

1636

No. 44. COPYRIGHT OF REMBRANDT'S ETCHING, THE UPRIGHT ECCE HOMO

The ECCE HOMO, Bartsch n° 77, bears the inscription :

Rembrandt f. 1636 cum privile.

The first state is signed under the clock on the tower :

Rembrandt fec. 1635.

Nothing is known as to the granting of this copyright by the States-General of the Seven Provinces, or by the States of Holland.

About 1636

No. 45. INSCRIPTION ON AN ENGRAVING AFTER REMBRANDT

The etching by W. de Leeuw, Bartsch, II, p. 131, n° 43, after Rembrandt's aged Tobit and his wife, bears the inscription :

Rembr. van Ryn inv. WdLeeuw fecit, and two Latin distiches : *Paupere sub tecto — honorque tibi. C. G. Plempius.*

Subsequent states bear the address of *Clemens de Jonghe.*

The original has disappeared. It seems to have been a companion picture to that etched in 1755 by A. de Marcenay, *The Healing of the aged Tobit*, in the Duke of Arenberg's gallery at Brussels, painted in 1636, Bode, Plate 216.

1636

No. 46. INSCRIPTION ON THE STUDIO-PICTURE, ABRAHAM'S SACRIFICE

Rembrandt verandert en overgeschildert 1636.

The picture is in the Old Pinacothek, Munich. Facsimile of the inscription in the catalogue, under n° 333.

The original by Rembrandt, of which this picture is a replica with variations by a pupil (cf. Bode, Plates 207 and 208), is in the Hermitage at St. Petersburg. It is dated a year earlier : 1635. It is now impossible to determine who was the author of the composition at Munich. Among the well-known painters who were Rembrandt's pupils about 1635-36, the names of Govaert Flinck and Ferdinand Bol suggest themselves in this connection.

Other examples of the works of pupils retouched by Rembrandt, and bearing some inscription to this effect, are the following in his inventory of 1656, and the three Oriental Heads mentioned under No. 40 :

A. No. 25. A Still-Life, retouched by Rembrant.
B. No. 27. A Vanitas, retouched by Rembrant.
C. No. 28. A Vanitas with a Sceptre, retouched by the same.
D. No. 33. A picture of a Samaritan, retouched by Rembrant.
E. No. 120. A Vanitas, retouched by Rembrant.
F. No. 123. A Vanitas, retouched by Rembrant.
G. No. 295. A Death's Head, painted over by Rembrant.
H. No. 301. A small Moonlight Landscape, painted over by Rembrant.

None of these pictures can be identified at present, but on the other hand the *Entombment* in the Dresden Gallery (n° 1566 in the Catalogue), is generally and rightly recognised as a school-copy retouched by Rembrandt (it is signed Rembrandt f. 1653), after the original painted by the master in 1639 for Prince Frederick Henry (now in the Old Pinacothek, Munich, n° 330).

1636
February

No. 47. REMBRANDT'S FIRST LETTER TO HUYGENS

§ 1. Rembrandt begs Huygens to tell Prince Frederick Henry that he is busy finishing the three pictures of the Passion ordered by the Prince : the *Entombment*, the *Resurrection* and the *Ascension*. § 2. They are uniform with the *Crucifixion* and the *Descent from the Cross*. § 3. Of the three, the *Ascension* is finished, the other two are half-finished. § 4. Rembrandt asks if his Excellency would like to have the finished picture at once, or would prefer to have all three together, and begs for an answer to this question. § 5. Rembrandt requests Huygens' acceptance of something lately painted by him, and hopes this offer will be taken in good part. § 6. He is living in the New Doelenstraat near the Lyons Bureau.

§ *1. Myn heer myn goetgunstijge heer Huygens hoope dat U E. gaerne syn Excellensy sal aenseggen dat ick seer naerstigh doende den met die drie passystucken voorts met bequaemheyt af te maeken die syn Excellensy my selfs heeft geordyneert, een graf legging ende een verrysenis en een Hemelvaert Christy.* § *2. de selvyge ackoorderen met opdoening en afdoeninge vant chruys Christij.* § *3. van welcken drie voornoemden stuckens een van opgemaeckt is daer Christus ten Hemel opvaert ende die ander twee ruym half gedaen syn.* § *4. en soo syn Excellensy dit opgemaekte stuck voor eerst gelieft te hebben dan ofte die drie 't seffens.*

Myn heer biddende daer van te laeten weeten op dat ick sy pryns : Excellensy in sy lussten ten besten dienen mag.

§ *5. en ken oock niet naer laeten volgens myn dienstwillygen Kunst myn heer te vereeren van myn jongste werck vertrouwende dat my ten beste sal afgenomen werden neffens myne groetenissen aen Ul. allen Godt in gesontheyt bevoolen.*

myn heer dienst willygen
ende geneegen dienaer
Rembrandt.

.... woon naest den
.. . Lyonaeus boereel
.... nieuwe doel straet.

Address : *Myn heer, mijn Ed. Heer Huygens raet ende secretarus van sijn Excellensij, den Haeghe (port.)*

Dated by a different hand : *Feb. 1636.*

Coat of arms : Two objects, arranged as a St. Andrew's cross, with figures between the arms of the cross; crest, a swan.

The original letter, first published by Vosmaer, first edition, p. 113, second edition, p. 188, was in the famous Verstolk van Soelen collection, and was sold by auction in November, 1867, for 219 gilders. In 1871 the firm of Martinus Nijhoff, of the Hague, sold it to Ellis and Green of London. All enquiries as to the ultimate fate of the document have proved fruitless.

Cf. the remarks at the end of the following letter.

No. 48. REMBRANDT'S SECOND LETTER TO HUYGENS

1636
February or March

§ 1. After cordial greetings to his correspondent, Rembrandt proposes soon to follow his letter in person, to see how the picture he has painted agrees with the rest. § 2. As regards price, he thinks he certainly deserves £ 200 (1200 gilders). § 3. But he will be content with whatever the Prince gives him. § 4. He begs Huygens to take this freedom of speech in good part. § 5. and he will not fail to requite his kindness if possible. § 6. The picture will be seen to the greatest advantage in the Prince's gallery, as the light there is very strong.

§ *1. Myn heer naer vriendelicke groetenissen soo ist dat ick goet vinde dat ick corts volgen sal om te besien hoedat het stucken met de rest voucht.* § *2. ende wat aengaet de prijs vant stuck soo hebbe ick daer wel 200 pondt aen verdient* § *3. maer ick sal my laeten contenteeren met tgeenen sy excellens my toe legt....* § *4. Mijn Heer hoe ue sal deese mijne vrychey ten goeden houden* § *5. ende daer ickt meeden reecompenseeren be* [?].... *sal niet naerlaetich syn.*

UE Dwillijgen
ende geneegen Dienaer
Rembrandt.

§ *6. op de galdeerij von S. Excll salt best te toonenen syn alsoo daer aen starck licht is.*

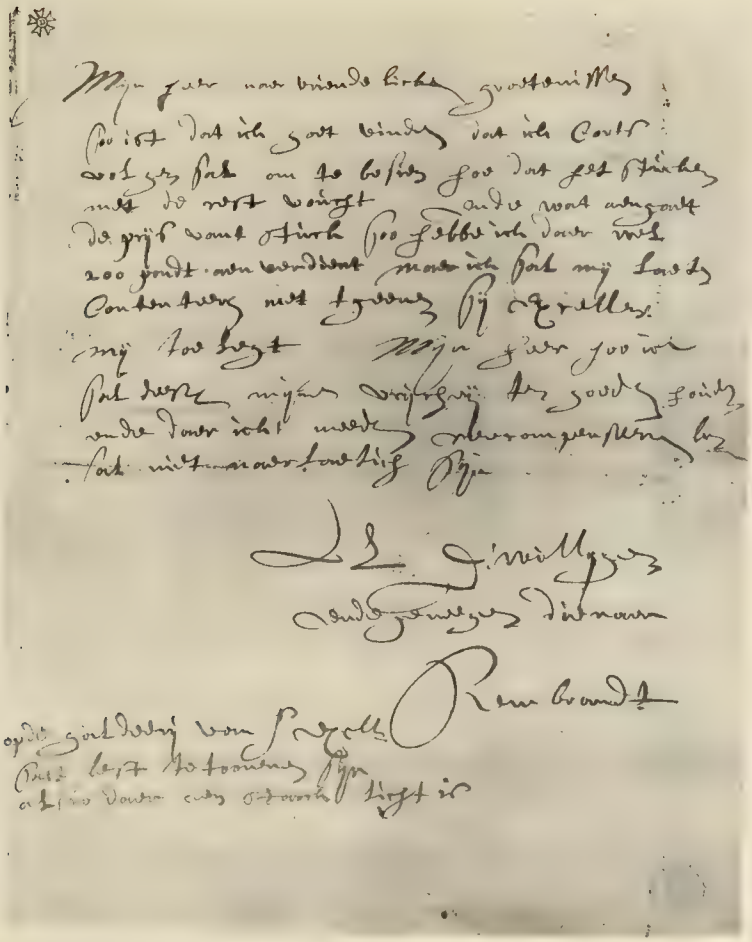
Address :
Myn heer
Myn heer Huijgens
Seecreetaeris van S : Prins
Excellensij.

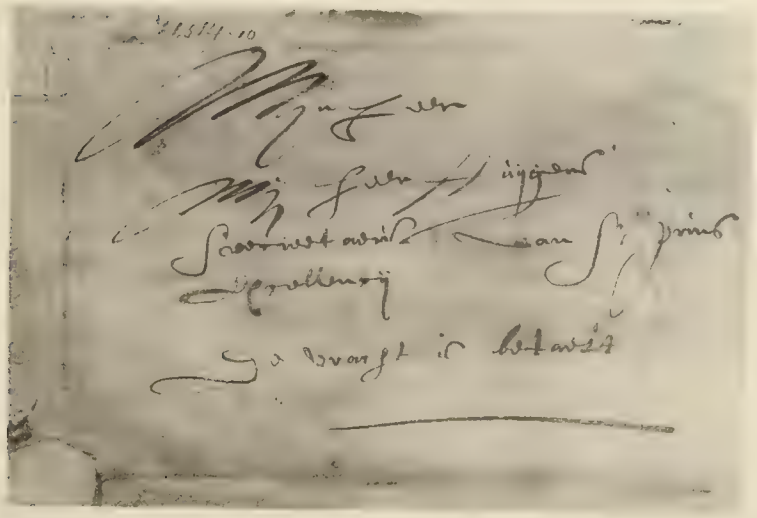
De vraecht is betaelt.

The original is in the British Museum; first published by Vosmaer, second edition, p. 187 (1).

The sequence of Rembrandt's letters to Huygens has been a matter of some obscurity up to the pre-

1. Not very accurately, however; § 1 *ue* instead of *ick*; § 2 *soo* instead of *hoe*; § 3 *toesegt* instead of *toe legt*; § 6 *De schilderij* instead of *op de galdeerij*.





Fac simile of Rembrandt's second Letter to Huygens

DOCUMENT No. 48.

sent, as they are not all dated, and Burnet mis-read the date of one (our No. 69).

The order of the two letters that follow each other above is adopted for this reason : in them Rembrandt speaks of the Prince as His Excellency, whereas from the third letter (our No. 65) onwards, he uses the title His Highness, which had been bestowed on Frederick Henry in the interval.

The first of these two letters has hitherto been given as the second, and *vice versâ* (Vosmaer, Michel, etc.). In the first Rembrandt says that, continuing the series of which he had already painted two pictures for the Prince (the *Crucifixion* and the *Descent from the Cross*), he is at work on three others, one of which, the *Ascension*, is almost finished. He asks if he shall send this, or wait till the two others are also finished. The supplementary date, February, 1636, was apparently correct, and was probably added by Huygens.

To this Huygens obviously replied, that he could send the finished picture, and asked the price.

Rembrandt hereupon wrote that he would soon come himself to see how the picture, despatched in the interval, harmonised with the two earlier examples, and named his price. The letter therefore probably dates from February or March, 1636.

The pictures of the Passion mentioned in these letters passed with the rest of those in the Düsseldorf Gallery to the Munich Pinacothek. They are :

No. 326. *The Descent from the Cross*, with the (obviously forged) signature C. Rembrant f.
No. 327. *The Crucifixion.*
No. 328. *The Ascension*, signed Rembrandt f. 1636.
No. 329. *The Resurrection*, signed Rembrandt f. 1639.
No. 330. *The Entombment.*

We shall return to the two last pictures in our remarks on Rembrandt's later letters to Huygens.

None of these works are mentioned in any of the inventories of the Orange residences, several of which are extant. They first appear in 1751, in Van Gool's transcription of the catalogue of the Düsseldorf Gallery, in the *Nieuwe Schouburg der Nederlantsche Kunstschilders*, vol. II, p. 531 *et seq.* This catalogue records the state of the collection before the death of the Elector Johann Wilhelm in 1716 [1].

The pictures probably remained in the possession of the Orange family till the death of William III in 1702. From him Frederick I. of Prussia inherited *inter alia* the four principal palaces in and near the Hague, with their inventories [1]. Many of the art treasures were sold from these in the course of time; Rembrandt's pictures were probably of the number, and we may therefore assume that they came to Düsseldorf between 1702 and 1716.

The expression " van myn jongste werck " in § 5 of the first letter probably refers to some etchings, which Rembrandt wished to present to Huygens.

Rembrandt's domicile near the " Lyonaeus boreel in de Nieuw Doelstraat " is only known to us from this document. It is not known what the " Lyonaeus boreel " (Lyons Bureau) was. For his former lodging see above, No. 42.

The second letter speaks of a gallery of the Prince's in which the light was strong. This was probably at Honselaarsdijk. We know from an inventory of the year 1697, that there was a gallery there at the time. If it was not this, the reference can only have been to that of the Nieuburgh at Rijswijk.

No. 49. REMBRANDT'S PORTRAIT OF NICOLAES RUTS

1636
March 16

The following item occurs in the inventory of the goods of Joffrou Susannah Ruts, widow of Joannes Boddens, constituting her separate estate on her marriage with Mr. Pieter van der Hagen, sometime member of the Council of India :

't Contrefeytsel van Nicolaes Ruts by Rembrant gedaen.

From the file of the notary L. Lamberti of Amsterdam; first mentioned by A. Bredius in the periodical *Der Sammler* of July 1, 1891.

Susannah Ruts, born 1598, was the daughter of Rembrandt's sitter and of Cornelia Rausan. She married Jan Boddens (b. 1597, d. February, 1634), in 1619, and Mr. Pieter van der Hagen in 1636.

The portrait, painted in 1631, and now in the Pierpont Morgan Collection (Bode, Plate 51), remained in the possession of the Romswinckel family, descendants of the Ruts, till about 1800. The identity of the picture and the name of the sitter are vouched for by various old drawings from the original, among others one by A. Delfos in the collection of Dr. Jur. C. W. J. J. Pape of the Hague, with the inscription : " Het portret van Nicolaes Ruts,

1. The pictures are described as : " alle by een vergadert door dien alomberoemden en voortreffelijken vorst ".

1. The Alte Hof (now the Royal Palace), the Oranjezaal (Huis ten Bosch), the Nieuburgh at Rijswijk (demolished), and the castle of Honselaarsdijk (demolished).

levensgroot door Rembrandt van Rijn 1632, (*sic!*) A. Delfos 1799 thans bij den heer Joost Romswinckel te Leiden ", and another by W. v. Mieris in the possession of Jhr. Mr. C. H. Backer of Amsterdam.

The pictures that formed part of Susannah Ruts' dowry (among others, examples of Pieter Stalpaert, Hondecoeter, Pieter Willemsz Metselaer, Porcellis and Colijns) were valued by the presidents of the Amsterdam Guild of St. Luke, Dirck Pietersz Wittepaert and Gillis d'Hondecoeter. Rembrandt's picture, however, being a family portrait, was not included in the valuation.

1636 March 31

No. 50. WAGER CONCERNING CERTAIN ENGRAVINGS BY REMBRANDT

§ 1. On March 31, 1636, Jacob de Wet bet C. Coelenbier that the Schenkenschans (entrenchment) would not be taken by the Gueux (i. e. the Dutch) by the 30th of June of that year. § 2. Both parties sign their names. § 3. Coelenbier stakes a tulip called the Lyons, De Wet 24 carolus gilders. § 4. De Wet further, having sold Coelenbier a print by Albert Dürer and two prints by Rembrandt, for which he was to have received 3.10.0 gilders, declares that Coelenbier shall keep them for nothing if he wins the wager, and shall pay the price agreed upon if he loses.

§ *1. bl. 62. v° Anno 1636 den lesten maert met Corn. Coelenbier gewet te weten, dat scenckens-schans den lesten Juni niet gues en sal sijn, t welck hy contrary gewet heeft.*

§ *2 (w. g.) Cornelis Coelenbier Jacob Willemsz de Wet.*

§ *3. Daerop hy myn een Lyon sal leveren, die om te draegen staet inde ouielis tuyn, daer tegen ick geset heb 24 carolus gl.*

§ *4. noch een prentien van Aelbert Duer vercoft op deselvte contdytsy en noch twee prentiens van Rembrant, daer op hy myn 3—10—0 gl. sal geven of hy sal deselfvte voor niets hebben* (1).

First published under the heading : Een paar aanteekeningen uit het schetsboekje van Jacob de Wet, in *Oud Holland*, 1886, IV, p. 300, Biografische Aanteekeningen, verzameld door Mr. A. D. de Vries Azn.

Jacob de Wet was the well-known Haarlem painter, the elder of the name; Cornelis Coelenbier was probably a relation of the landscape painter, Johannes Coelenbier.

1. Cf. with a similar wager made the next day between the same persons, *Oud Holland*, IV, p. 300.

The tulip craze was then at its height, and brought about a commercial crisis in 1637. From paragraphs 3 and 4 we gather that a tulip-bulb was valued at 24 gilders, whereas a print by Albert Dürer and two by Rembrandt were only worth half of 3.10.0 gilders = 1 gilder, 15 stuivers. "Ouielis tuin" probably meant, according to Mr. Gonnet, Keeper of the Haarlem Archives : ou[de] Jelis tuin, that is, the garden of old Jilles or Gilles, a tulip-grower famous in his day, and now forgotten. Jacob de Wet lost his wager, for the Schenkenschans (near Emmerich) was taken by the Gueux on April 29, 1636, after a siege of nine months.

No. 51. REMBRANDT AS A PURCHASER AT ART SALES

1637 March 9

9—30 Martii, 1637. Vercoopinge der naeghelaten rariteyten.... printen ende teeckeningen, Schilderijen enz. van zal : Jan Basse door Pieter Jacobsz Indische Rave, op. de Prinsegracht.

10 Martii	*een deel printen* [a bundle of prints] *Rembt. van Rijn*	*1.*	*1.*	—
	een dito idem	*1.*	*5.*	—
11 Martii	*9* times : *een dito* together	*25.*	*16.*	—
12 Martii	*2 kunstboecke* [art-books] *Rembrant van rijn*	*2.*	*14.*	—
13 "	*6* times : *een deel printen idem* together	*11.*	*14.*	—
	1 deel teeckeningen [drawings] *idem*	*1.*	*1.*	—
	1 dito idem	*1.*	*4.*	—
14 "	*15* times : *een deel printen idem* together	*26.*	*6.*	—
	1 printje van Rafel idem	*12.*	—	—
	2 printjes idem	*5.*	—	—
16 "	*1 deel wit papier idem*	*4.*	*12.*	—
	3 times : *1 deel printen idem* together	*11.*	*16.*	—
17 "	*1 deel printen idem*	*3.*	*14.*	—
19 "	*wat horens* [mussels] *idem*	*4.*	*2.*	—
	3 horentgens [small mussels] *idem*	*2.*	*10.*	—
	2 horens idem	*2.*	*7.*	—
	1 kockielje horen idem	*11.*	·	—
	1 deel teeckeningen idem	*5.*	—	—
	2 teeckeningen Leendert Cornelisz Desipel van Remb.	*1.*	*13.*	—
	1 konstboeck van Lucas, Leendert Cornelisz	*637.*	*10.*	—
21 "	*printen idem*	*1.*	*14.*	—
	2 mannetjes van pleyster [plaster of Paris statuettes] *idem*	*1.*	*14.*	—

1 Samson van pleyster	*idem*	*5.*	*15.*	—
teeckeningen	*idem*	*2.*	—.	—
1 cleetge [small cloth]	*idem*	—	*12.*	—
23 Martii 1 kunstboeck	*idem*	*2.*	*2.*	—
1 dito	*idem*	*3.*	.	—

Extracts from the above were first published by Mr. Ch. M. Dozy, *Veilingen van schilderijen in het begin van de zeventiende eeuw*, in *Obreens Archief* vol. VI, p. 29 *et seq.* Nos. 42, 52 and 56 are similar documents.

Rembrandt's purchases amounted in all to 133 gilders, 2 stuivers. Towards the end of the three weeks that the sale lasted, Rembrandt's name disappears from the list of purchasers, and is replaced by that of Leendert Cornelisz, who is expressly mentioned as his pupil [1]. We may fairly assume that he was buying on Rembrandt's behalf. He spent 655 gilders 10 stuivers, 637 gilders 10 stuivers of the total on an art book by Lucas van Leyden [2]. Taking into account the current prices of engravings at this period, we must suppose this to have been a fairly complete collection of the engraver's work, together perhaps with a number of his drawings.

Jan Basse, the deceased owner of this extensive collection, was probably the elder painter of that name, born at Lille about 1571 (*Oud Holland*, III, p. 60).

1637 September 10

No. 52. REMBRANDT AS A PURCHASER AT ART SALES

10 September 1637 Vercoopinge der naergelaten schildereijen van Nicolaes Was, op den Dam.

No. 14. een lantschap van Gover Jansz, Rembrandt van Rijn f. 30. — . —.

First published by Mr. Ch. M. Dozy, *loc. cit.* under No. 51.

Govert Jansz, alias Mijnheer, was a landscape painter, famous in his day, and eulogised by Van Mander, though now quite unknown. Rembrandt at the time of his bankruptcy owned two works by him, n°s 44 and 107 in the inventory.

1637 October 7

No. 53. REMBRANDT PRESENT AT ART SALES

Troyanus de Magistris pays the painter Jan Jansz Uyl two and a half gilders, for attendance at the sale of his pictures, in company with Rembrandt.

Rekenboek van Troyanus de Magistris
Uytgeef fol. 4.

Noch den 7 October 1637 gegeven aan Jan Jansz Uyl, om te gaen sitten op de vercoopinge van sijne schilderije met Rembrant een rijex daelder.... f. 2. — 10. —

Transcribed from a cash-book of Troyanus de Magistris in the Beguine archives, and first published by Messrs. A. Bredius and N. de Roever in *Oud Holland*, 1887, V, p. 214, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, ii.

The meaning of the entry is not very clear. It seems probable that Troyanus de Magistris commissioned Uyl to make purchases for him at a sale of the latter's own pictures, and to be guided by Rembrandt's advice in the matter. The two received jointly the sum of two and a half gilders for their trouble. Documents published in *Oud Holland*, V, p. 231, show that De Magistris owned a picture by Uyl in 1650. Cf. also other documents there given for this once celebrated but now forgotten artist.

1637 October 8

No. 54. REMBRANDT BUYS A PICTURE BY RUBENS

Rembrandt pays the wife of Troyanus de Magistris the purchase-money for a Rubens deposited with her husband as security.

Rekenboek van Troyanus de Magistris.
Ontfang fol. 3 v°.

Noch ontvangen den 8 October 1637 door mijn vrou van Sr. Rembrant, schilder, vierhondert vier en twintich gulden, thien stuyvers, acht penningen over den koop van een schildery van Leander en Hero by Ribbens gedaen, deweleke ick tot onderpant hadde.... segge f 424 — 10 — 8

First published *loc. cit.* under No. 53.

It appears from this document that Rembrandt had bought a picture by Rubens of Hero and Leander, on which De Magistris had advanced him the sum of 424 odd gilders, either the whole or a part of the purchase-money, retaining the picture as security.

About the year 1644 Rembrandt sold the picture to Lodewyck van Ludick for 530 gilders. Cf. the statement of the latter published in *Oud Holland*, 1885, III, p. 94. According to Rooses, *L'Œuvre de Rubens*, vol. III, p. 107, the work has disappeared, and is known only by two copies, one of which is in the Dresden Gallery.

1. Cf. for Leendert Nos. 39 and 58.

2. This may have been identical with the "boek inhoudende het werk van Lucas van Leyden als mede eenige tekeninge by denselven Lucas van Leyden getekent" mentioned in the document of September 19, 1670. See under this date.

1638
January 30

No. 55. REMBRANDT'S LAWSUIT IN RESPECT OF HIS FATHER-IN-LAW'S ESTATE

It appears from the "Register der Civiele Sententien van den Hove van Friesland" in the state archives at Leeuwarden, that Dr. Gerardus Loo, husband and guardian of Hiscke Ulenburch, representative of Rembrant van Rijn of Amsterdam, guardian of his wife Saske Ulenburch, and Idzert Ulenburch, heirs to three-eighths of the estate of Dr. Rombartus Ulenburch and his wife, Siuckien Aesingha, jointly bring an action against the married couple, Dr. Albertus Loo and Neeltie Rommerts, and against Juffrouw His van Emingha, widow of Haringh van Sytzma.

Ulenburch's heirs claim from their opponents the sum of 604 gold gilders, 4 stuivers and 9 penningen as the purchase-money of an estate in the Frisian commune of Rijperkerck, known as the Ulenburch-state, two-fifths of the total having fallen due on May 1, 1634, and three-fifths on May 1, 1635.

The defendants admit the debt, but maintain that they are not bound to pay until they have received the deeds of sale and title-deeds for which they stipulate; they further plead that Rombartus Ulenburch left Idzert Ulenburch's property in trust, and that Dr. Gerardus Loo owes Dr. Feykens a sum of money. If therefore, they pay over the price of the property now, they fear they may be called upon to pay again later, and it is for Loo to prove that they have no grounds for such fears. They offer to pay the money, if legal guarantees are given them with regard to the trust and to Dr. Loo's debtors; they deny, however, that they are liable for interest on the deferred payment.

The court confirmed an interim judgment of April 6, 1636, and on January 30, 1638, ordered the defendants to pay the disputed sum in full, with interest and damages (1).

First mentioned by Vosmaer, first edition, p. 109[1]; second edition, p. 184[2]. The original document is so long, and its connection with Rembrandt so slight that we have thought it unnecessary to give more than an abstract here.

1638
February 9

No. 56. REMBRANDT AS A PURCHASER AT ART SALES

At the sale by auction of Gommer Spranger's engravings, drawings, copper-plates and pictures, held in the house of the said Spranger at Amsterdam after his death, on February 9, 1638, and the following days, Rembrandt made the following purchases :

9 Februar 3 italiaansche printen [Italian engravings] *Rembrandt van Rijen*		*1.*	*10.—*
5 van Lucas [van Leyden]	*id.*	*—*	*18.—*
3 printen van Lucas	*id.*	*1.*	*10.—*
3 potten [pots] *van polidoor* [da Caravaggio]	*id.*	*3.*	*10.—*
3 Conterfeytsels [portraits]	*id.*	*3.*	*2.—*
6 printen Alberduer	*id.*	*2.*	*5.—*
3 printjes [small prints] *Alborduer*	*id.*	*7.*	*—.—*
2 dito	*id.*	*1.*	*13.—*
d'passi van alborduer	*id.*	*16.*	*—.—*
1 prindt van alborduer	*id.*	*6.*	*—.—*
1 teeckening [drawing] *van* [Hendrick] *Golsius*	*id.*	*27.*	*—.—*
1 troni [head] *van Golsius*	*id.*	*33.*	*—.—*
1 dito van dito	*id.*	*49.*	*—.—*
11 Februar 5 printen Rembrandt van Rijen		*1.*	*14.—*
2 printen van Rafel	*id.*	*7.*	*10.—*
3 printen	*id.*	*6.*	*—.—*
4 teeckeningen	*id.*	*27.*	*—.—*
1 teeckening	*id.*	*6.*	*15.—*
13 Februar 1 vroulevens [Life of the Virgin] *van Alborduer Rembrand van Rijen*		*1.*	*18.—*
12 Christoffels Rembrandt van Ryen		*—.*	*10.—*
7 times : *1 vrouleven alborduer*	*id.*	*7×1. 16=12.*	*12.—*
1 vrouleven alborduer	*id.*	*2.*	*7.—*
12 hockjes [sic!] *Alborduer*	*id.*	*2.*	*—.—*
12 tas [parcels] *vloyers* [fleacatchers]	*id.*	*1.*	*10.—*
12 dromers [dreamers]	*id.*	*1.*	*16.—*
Total		*224.*	*. —*

First published (extracts) by Mr. Ch. M. Dozy, *loc. cit.* under No. 51. Nos. 42, 51 and 52 are similar documents.

It is evident that Rembrandt was already practising as an art-dealer, either occasionally or professionally. This is the only credible explanation of the fact that he bought dozens of copies of the same print, and even a dozen parcels of one particular print.

1638
March 13

No. 57. REMBRANDT'S LAWSUIT IN RESPECT OF HIS FATHER-IN-LAW'S ESTATE

From the Register quoted under No. 55 it appears that Dr. Gerardus Loo, François Coopal, Rembrandt van Rijn and Dr. Johannes Maccovius, with their

1. Judgment No. 35.

common brother-in-law, Edzart Ulenburch, had, on behalf of themselves and of the children of Jeltie Ulenburch, joint-heirs to six-eighths of the estate of Rombert Ulenburch and Siouckien Esinga, brought an action against Dr. Focco Feyckens, the advocate of the bookseller Dirch Alberts of Leeuwarden, and Dr. Ulricus Ulenburch, concerning the sale of a farm in the Frisian village of Niemirdum. Judgment was given in their favour on every count, on March 13, 1638.

The lawsuit has no further bearing on Rembrandt's affairs, and therefore an abstract only of the proceedings is given above. First mentioned by Vosmaer, first edition, p. 109[1]; second edition, p. 184[2].

1638 May 7

No. 58. COPIES OF PICTURES BY REMBRANDT'S IN AN AMSTERDAM INVENTORY

The following pictures occur in an inventory of the property of the deceased timber-merchant, Cornelisz Aertsz, drawn up on May 7, 1638 :

1. een lantschapje [small landscape] *copy na Pinas.*

2. een copytje na Duyster, sijnde een nachtgen [night-piece].

3, 4. 2 viercante schilderijen van Joannes Baers, tot Wtrecht, synde 'teene een koocken [kitchen], *tander een soldaet met een boer* [soldier and peasant].

5. een trony [head] *synde een copy nae Rembrant.*

6. een vrijer [young man] *na Duyster gecopieert.*

7. een vrijster van achteren [young girl, seen from behind].

8. een soldaet, nae Rembrant gecopieert.

9. een vrouwetronie [woman's head], *nae Rembrant gecopieert.*

10. noch een vrouwetronie, nae Rembrant gecopieert.

11. de kunst, daervan in het Testament mentie wert gemaect, in desen niet gespecificeert, hier pr. memorie.

From the file of the notary L. Lamberti, Amsterdam, first published in *Oud Holland*, 1887, v, p. 236 by A. Bredius and Mr. N. de Roever, *Leendert Cornelisz van Beyeren, descipel van Rembrandt.*

The copies mentioned under n°s 1, 2, 5, 6, 7—10 were probably the work of the deceased owner's son, Leendert Cornelisz van Beyeren, then eighteen years old, mentioned as a pupil of Rembrandt's in the document given under No. 51 (1).

1. Cf. also No. 39.

Neither originals nor copies are extant, nor any other works by van Beyeren or the other artists mentioned in the remaining entries. A night-piece (guard-room), by W. C. Duyster, who died shortly before (1635), is to be found in the Dahl collection at Düsseldorf, *inter alia.*

The Utrecht painter Joannes Baers mentioned under 3, 4, is otherwise quite unknown. The works of art alluded to under 11 as mentioned in the will, and not further specified in the inventory, are enumerated in *Oud Holland*, v, p. 237.

No. 59. REMBRANDT'S ACTION FOR LIBEL AGAINST MAYKE AND DR. ALBERTUS VAN LOO

1638 July 16

Judgment of the Supreme Court of Friesland.

§ 1. Dr. Ulricus Ulenburch, advocate, in the name of his brother-in-law, Rembrandt, painter, of Amsterdam, on his own behalf and as guardian of his wife, Saskia van Ulenburch, summons Dr. Albertus van Loo on his own behalf and that of Mayke van Loo, widow of Dr. Adigerus Adius, to appear before the court, forasmuch as the latter did, on July 5, 1637, declare that Saskia had squandered her patrimony in ostentation and display, whereas she and Rembrandt are richly and *ex superabundanti* provided with means. § 2. It would be impossible for Rembrandt to overlook such a slander, which, thank God, is quite contrary to the truth. § 3. He claims that the defendants be compelled to retract the libel, and further to pay in compensation 6¼ gold gilders to Rembrandt in his own name, and the same sum in Saskia's name, or as much more or less as the Court may determine, and also to bear the costs of the action. § 4. To this Mayke van Loo replies, that she knows nothing of what her brother said in her defence and § 5. still less did she give him authority to say anything libellous. § 6. The charge against her is consequently groundless. § 7. Dr. Albertus van Loo lays before the court a copy of the declaration, from which the plaintiff or his counsel have " squeezed out " the libel. § 8. From this it appears, that only Jeltie Ulenburch (1) was mentioned in the proem thereof, and if there is anything libellous therein, which the defendant, however, denies, it applies only to Jeltie. § 9. Rembrandt and Saskia are never mentioned, nor did the defendant ever think of them in this connection, nor were the incriminating words used *animo injuriandi*, but in defence of his widowed

1. Saskia's sister, widow of Doede Ockema from 1620, died October 29, 1637.

sister and his wards. § 10. These the advocate Ulenburch has sued for 400 pounds, a claim the assessor has declared to be unjustifiable to the very last farthing, etc., etc. § 11. Van Loo declares himself ready to swear that he neither mentioned the complainant nor thought of him, much less intended to libel him in any way. If however, Jeltie is an aggrieved party, the advocate Ulenburch has already avenged her, for in a marginal note he turns the incriminating passage against the defendant. The latter would not have thought of complaining of this as libellous, but he will do so, if his own words are so construed, and will claim compensation to the same amount as the complainant. § 12. Should the Court, however, be of opinion, that he has offended in what he wrote, and owes compensation to the complainant, he offers to pay the complainants 8 gold gilders, seeing that they are only a painter and his wife, and private persons. § 13. The defendants jointly and severally petition, however, that the complainant's suit be rejected and that he be condemned in costs. § 14. The Court agrees with this view of the case, and makes an order for payment of their respective costs by each party.

§ 1. Gesien bij den hove van Frieslandt de proceduren voor denselven hove hangende tusschen Dr. Ulricus Ulenburch, hem dragende volmacht van Rembrant van Rijn, schilder, wonende tot Amsterdam, voor hem ende als voocht van Saskia van Ulenburch, sijn huysfrouwe, sijn persoon ende goederen desen Hove submitterende pro litis expensis, met electie domicilii citandi teen huyse van de Advocaet Ulenburch, sijn swager Impetrant teen eenre, op ende tegens Dr. Albertus Loo, geoccupeert hebbende voor Mayke van Loo, wedue van Dr. Adigerus Adius, sampt Dr. Albertus Loo, mede Advocaet voor desen hove, gedaechden ter anderen zijden. Verhalende d'Impetrant, onder gewoontlijcke rechtspresentatiën ende protestatiën, dat oftschoon (Absit Trasonica jactantia[1]*) hij Impetrant ende sijn huysfrouwe voorsz. rijckelyck ende ex superabundanti sijn begoediget (waervan sij den Almachtigen nummermeer genochsaem connen dancken) dies onangesien de gedaechden op den 5den July naestwerleden haer niet hebben ontsien op seeckere declaratie van schaden ende interessen, in plaetse van diminutien, te stellen ende laeten stellen respectivelyck, dat d'Impetrants voorsz huysfrouwe met pronken ende praelen haer ouders erffenisse hadde verquist, § 2. welcke injurie, t'enemael (Godtloff) met de waerheijt strijdende, alsoo d'Impetrant (sonder wettelycke rechtsmiddelen ende defensien te gebruyken) niet can laeten passeren, heeft d'Impetrant in voorsz. qualiteyt, naer gedaene exploict van citatie, by den voorsz hove verlenicht, tendage dienende, gedient van libelle pro ut in scriptis § 3. Concluderende, contendeerde d'Impetrant in voorsz. qualiteyt ex dictis, dicendis, et nobili curiae officio supplendis, ten eynde (soveel noot) bij sententie van desen hove verclaert solde worden hem Impetrant, in voorsz. qualiteijt van de gedaechden te samen ofte van eenen van hen in 't besonder geinjurieert te sijn dienswolgens ofte andersins, dat de gedaechden te samen, ofte die 't hoff bevinden solde ofte solden, worden gecondemneert, voorsz. injurie eerlijk ende prouffitelijck te boeten eerlijk, mits doende revocatie in forma prouffitelijck, mits hem Impetrant proprio nomine betalende de somma van vier ende tsestich goutguldens, ende nomine uxoris gelijcke vier ende tsestich goutguldens, ofte contenderende d'Impetrant in voorsz. qualiteijt tot soodanige, meerdere ofte mindere somma ofte andere fine, als 't hoff verstaen solde te behooren ende voor den Impetrant in voorsz. qualiteijt orberliext ende formliext. Maekende specialijck eysch van costen deser proceduren, salvo jure etc. Implorato curiae officio nobili.*

§ 4. Waertegens de gedaechden seijden voor antwoordt, onder alle gewoontlijcke rechtspresentatien ende protestatiën, vooreerst Mayke van Loo, geheelijcken geen kennisse te hebben van de defensiën, bij haer broeder harentwegen gebruyckt § 5. veel weiniger (indien daerinne yets bij hem gesegt mogte sijn, 't welck men tot injurie solde moge trecken, des sy geensins verhoopt) hem daertoe gelasticht te hebben, ende § 6. dat sy daeromme met de praetense actie t' onrechte van den Impetrant wordt besprongen. Passerende daermede het verhael van de 123 articulen des libels, als haer met des Impetrants gelegentheden niet bemoeyende. § 7. Voechde de medegedaechde Dr. Albartus Loo op de 1. ende 2. articulen des libels, dat hy overlegde onder L. A. copie uit de declaratie ende diminutien, waeruit de Impetrant ofte sijn Advocaet Ulenburch de praetense injurien suigt. § 8. daerby geblyckt, dat in proöemio van deselve declaratie niemant genoempt is, als Jeltie Ulenburch alleen, in voegen, si quid scriptum sit, injurie smakende, 't welck nochtans de gedaechde by expresse ontkent, 't selve de voornoemde Jeltie Ulenburch alleen solde raecken, als sijnde de diminutien gestelt op de schade, gepraetendeert ende gepractiseert uit de executien van Jeltie alleen, te sien ex contextu, alwaer N. B. voorstaet, § 9. in

1. Thrasonic boasting, from Thraso the Boaster in Terence's *Eunuch*.

voegen dese Impetrant nochte sijn huysfrouwe in der gehele declaratie niet genoempt wort, nochte bij de gedaechden in gedachtenisse geweest sijnde, hen 't selve niet connen aenmetigen. Howel andersins oock de gedaechde verclaert deselve woorden niet gesecht te hebben animo injuriandi sed solummodo ad defensionem causae sororis viduae et pupillorum, § 10. die d'Advocaet Ulenburch, sub non vero praetextu, soechte te voeren in schaede van 400 pondt, die soo ongefundeert waren, dat de E. M. hoochgeleerde heere tauxateur, sulex insiende, hem daeraff niet één heller heeft toegekent, soeckende de voornoemde Advocaet Ulenburch, indien hem desen wel geluckt, de gedaechden oock met ses instantiën te beswaeren, gelijck hij uit de andere eysch naemens de gedaechden al heeft laten citeren, § 11. doch praesenteert de gedaechde hem bij eede te purgeren, dat hij desen Impetrant nochte de andere in de declaratie niet genoempt, niet gedacht heeft, veel weiniger solde gesocht hebben te injuriëren, behalve dat, indien de voornoemde Jeltie Ulenburch door de voorsz. woorden mochte geinjurieert sijn (des geensins soo is), 'tselve bij haer ende uit den naeme van de Triumphanten bij d'Advocaet Ulenburch in margine van de voorsz. declaratie al gerevengieert, alwaer hij deselve woorden retorqueert op den gedaechde, die (hoewel niet van humeur sijnde, soodanige propoosten tot injurie te trecken), nochtans tot compensatie van 'tgene voorsz. is, daertegens in sulcken gevalle mede protesteert van injurie, met versoeck van compensatie ofte andersins, § 12. indien het hoff mochte verstaen (des hij geensins verhoopt) dat de gedaechde in 't schrijven mochte hebben gepeckseert, ende de compensatie geen plaetse mochte hebben, presenteert de gedaechde aan een der Impetranten, sijnde maer een schilder ofte schilders-vrouw, ende alsoo private personen, te betalen acht goutguldens, volgens d'ordonnantie, met welcke presentatie, indien noot ende sonder anders, de gedaechde sustineert te mogen volstaen.

§ 13. Concludento contenderende voorts de gedaechden te saemen, ende elcx besonder, dat d'Impetrant sijn versoeck solde worden ontsecht, ende verclaret tot sijn genomen eysch ende conclusie niet ontfangber, ende de gedaechden bij ordine daeraff solden worden geabsolveert cum expensis, Implorato curiae officio. Mits welcken ende meerdere redenen, by partyen, hinc inde, in volgende schrifturen breeder gededuceert ende daerbij geconcludeert hebbende, hadden recht ende expeditie versocht.

§ 14. Tvoorsz. hoff op alles ripelyck gelet ende geconsidereert hebbende, tgeene men in desen behoorde te considereren, in den naeme ende van wegen de heerlicheijt der Landschappe van Frieslandt, gehoort de eedt van den gedaechde Dr. Loo, verclaert den Impetrant tot sijn eysch ende conclusie niet ontfangber ende om redenen compenseert de costen van den processe. Aldus gedaen ende uitgesproken binnen Leuwarden in de Cancelrije, den 16en July 1638.

From the Register of *Civiele Sententien van den Hove van Friesland*; first published by Dr. P. Scheltema, in *Rembrand, Redevoering over het Leven en de Verdiensten van Rembrand van Rijn*, 1853, p. 55-59; a translation in the second French edition, edited by W. Bürger, 1859, p. 43-46, reprinted from the *Revue Universelle des Arts* of this year, nouvelle édition, 1866, p. 62-66.

This action — the only one of those we know to have taken place in Friesland which Rembrandt lost — is of peculiar interest to us on account of the passages bearing on Rembrandt's life (§ 1, 2, 12), from which we learn :

1° That, in the opinion of his adversaries, Rembrandt was squandering his wife's fortune in luxury and ostentation;

2° That, in reply to this charge, he declared himself richly and even *ex superabundanti* provided with means;

3° That, on the grounds that Rembrandt was only a painter, and his wife only the wife of a painter, his adversaries considered 8 gold gilders a sufficient sum for damages, should they be condemned to pay these, in place of the 128 gold gilders claimed by the plaintiffs.

We know nothing as to the cause of the lawsuit.

No. 60. BAPTISM OF A CHILD OF REMBRANDT'S

1638
July 22

Among the children who received the sign of the covenant on July 22, 1638, was Cornelia, daughter of Rembrandt and Saskia. Titia van Uylenburch was sponsor. The pastor J. Sylvius was present and baptised the child by the name of Cornelia.

1638. Den 22en July hebbent he verbont teeken ontfangen

Rembrant van Ryn schilder — *Tijsja van Uylenburch*
Sassa van Ulenburch — *D. Johannis Sylvijus sat ende stont op ende doopte Cornelija*

From the original baptismal register of the Old Church of Amsterdam, September 1634 to December 1643, preserved in the town archives; first published by Dr. P. Scheltema, 1863, *De Kinderen*

van Rembrand, in *Aemstels Oudheid*, vol. v, p. 196.

The child probably died the following month, and was buried August 13. Cf. No. 61.

1638
August 13

No. 61. BURIAL OF A CHILD OF REMBRANDT'S

On August 13, 1638, Rembrandt had a child buried under a little gravestone in the Zuiderkerk.

1638

kynt in die kerck 13 dito (Augustus) *rembrant schylder cleyne steen. . . . . 4. —*

From the register of burials of the Zuiderkerk at Amsterdam (September 28, 1625 to July 28, 1651); first published by Dr. P. Scheltema, *Rembrand*, 1853, p. 60.

This child was either Rumbartus, baptised December 15, 1635, or more probably Cornelia, baptised July 22, 1638, for on July 29, 1640, another daughter was baptised Cornelia. Cf. our Nos. 43, 60 and 78.

1638
November 4

No. 62. PICTURES BY REMBRANDT IN PRIVATE COLLECTIONS AT AMSTERDAM

In the inventory of the deceased Cornelis Rutgers, merchant, of Amsterdam, drawn up November 4, 1638, the following items occur :

Een dochterstronyke met ebbelijst [portrait of a girl in an ebony frame].... *van Rembrandt.*
Een manstrony [male portrait] *met ebbelijst.... van Rembrandt.*

Unpublished passage, transcribed by A. Bredius from the file of the notary J. C. Hogheboom, of Amsterdam. Cf. also No. 73.

1639

No. 63. REMBRANDT'S DRAWING OF SASKIA'S SISTER

A pen drawing in the Stockholm Print Room is inscribed in Rembrandt's handwriting :

Tijtsya van ulenburch, 1639.

First published by Vosmaer, p. 521, in consequence of a communication from Bode; facsimiled in Upmark's *Stockholmer Handzeichnungen*, and in Lippmann and Hofstede de Groot's *Handzeichnungen Rembrandt's*, 2nd series, n° 15.

Titia was that sister of Saskia's who married François Coopal of Vlissingen. She and her husband acted as sponsors to all the four children of Rembrandt whose baptisms are recorded, and the one child that survived Saskia was called Titus after her. Rembrandt sketched her occupied with some sewing, probably during one of her occasional visits to her sister and brother-in-law.

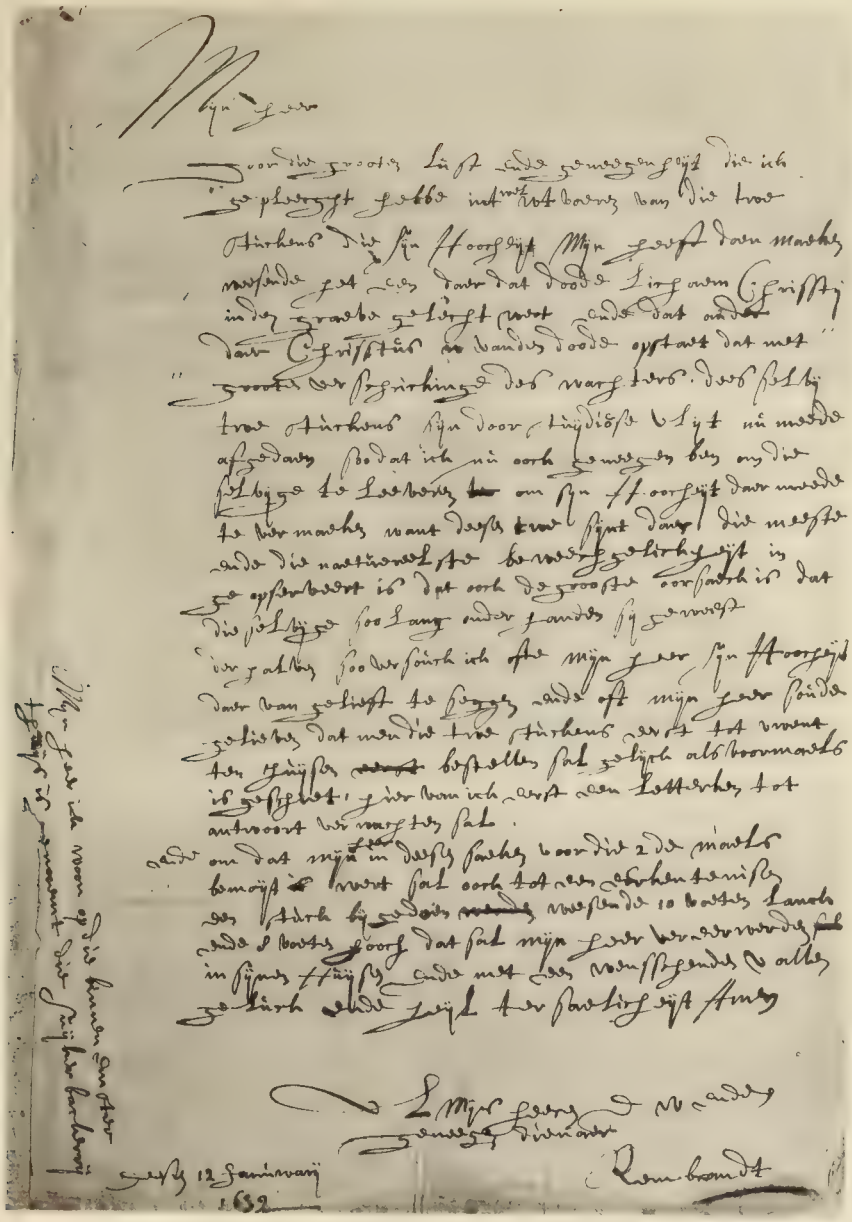
No. 64. REMBRANDT BUYS A HOUSE

1639
January 5

§ 1. Christoffel Thijsz and Pieter Beltens, joint-heirs of Pieter Beltens, declare herewith that they have sold, and Rembrandt declares herewith that he has bought, a house and land on the south side of the Breestraat, to wit, the second house beyond the St. Anthoni Bridge, to the west of that belonging to Salvadoor Rodriges, and to the east of that belonging to Nicolaes Elias, bounded in front by the street, behind by the premises of a chest-maker. § 2. It is to be taken just as it is built and enclosed, or walled in, a freehold without any charges upon it, as is stated in the ancient title-deeds, on which the purchaser may rely. § 3. The purchaser is to take possession of the house on May 1, 1639, on which day the title-deeds are to be handed over. § 4. The price amounts to 13,000 gilders of 20 stuivers. § 5. Of this, 1200 gilders are to be paid on taking possession, another 1200 gilders on November 1, and 850 gilders on May 1, 1640. § 6. The remaining three-quarters of the price are to be paid at the discretion of the purchaser, within the space of five or six years. § 7. He is, however, to pay 5 o/o interest on this deferred settlement, and the instalments may be as large, and may follow one upon another as speedily as he wishes.

§ 1. 5 January 1639. In manieren naevolgende bekennen Sr. Christoffel Thysz en Pr. Beltens, te samen eenige erffgenamen van za Pr. Beltens, vercoft, en bekent Sr. Rembrant Harmansz gecoft te hebben een huys en erve aen de Suytzijde van de Breestraet, wesende het tweede huys buytenwaarts van de St. Toonis-sluys, belent aen de oostsijde Salvadoor Rodriges en aen de Westsijde Nicolaes Elias, streckende voor van 's Heeren straten tot aen . . . . . (1) kistemaecker. § 2. Voorts in allen schijn als tselve vercofte aldaer tusschen de voorsz. belenden beheint, betimmert, bemuyert en bepaelt staet off leyt, wesende vrij en onbelast, mitsgaders als de oude opdrachtbrieven inhouden en vermelden, daerna de cooper hem sall reguleren. § 3. De cooper sall de possessie aenvaerden op Meije deses jaers XVIc negen en dertich,

1. The name indistinct.



Fac-simile of Rembrandt's third Letter to Huygens

DOCUMENT No. 65.

als wanneer partijen malcunderen sullen behoorlyck brieven verlijden. § 4. Ende dit voor de somme van dertien duysent gulden, van 20 st. tstuck, § 5. Te betalen by de aenvaerdinge 1200 gulden, 1e November daeraen gelijcke 1200 gulden, en Mey XVIc veertich f 850. — maekende de voorsz. drye partijen tsamen een gerecht vierdepart van de gemelde geheele cooppenningen. § 6. De naevolgende drije vierdepaarten sullen moogen bij den Cooper betaelt werden in vijff off ses jaren nae sijn believen. § 7. Doch mits betalende van deze tijt aff interesten tegens vijff ten hondert telckens van de ondergehouden penningen. Welverstaende mede, dat hem vrij sall staen de terminen soo groot en soo veel corter te maecken, nae sijn goetvinden. Belovende etc.

Des ten oorconden get. Amstelredam den 5en Januarij 1639

Christoffel Thijs voor hem ende
voor Pieter Beltten, sijn swager.
Rembrandt Harmensz.

From the file of the notary S. van de Piet, Amsterdam, first published by A. Bredius and Mr. N. de Roever, *Oud Holland*, 1887, v, p. 215, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiendenis*, II.

The house bought by Rembrandt in January, 1639, still exists. The exterior is almost unchanged, but the interior has been entirely rebuilt, and divided into two portions. Further particulars, with an illustration, are given by Vosmaer, p. 242 (1).

The purchase of this house, which in itself was an evidence of a certain prosperity, became the cause of monetary difficulties from which Rembrandt was never able to extricate himself. He was never able to pay off the purchase-money, and became more and more deeply involved in debt.

The four letters to Huygens, Nos. 66-69 show us the financial straits in which Rembrandt found himself, even immediately after the acquisition of the house.

The Nicolaes Elias mentioned in § 2 was the well-known portrait-painter.

1639
January 12

No. 65. REMBRANDT'S THIRD LETTER TO HUYGENS

§ 1. Rembrandt has completed the two pictures ordered by his Highness, with the utmost joy and satisfaction. § 2. One represents the Entombment, the other the Resurrection, to the great terror of the watch. § 3. Both are finished, and Rembrandt offers to deliver them, § 4. for the delectation of his Highness, as the utmost and most natural animation has been achieved in these pictures, and it is for this reason that they have been so long in hand. § 5. Rembrandt begs Huygens to speak to the Prince about the pictures, and asks whether they are to be sent first to Huygens' house, like the others; he awaits the answer to this question. § 6. As Huygens has once more exerted himself on Rembrandt's behalf in this connection, the artist wishes to send, together with the two pictures, a picture 10 feet long by 8 feet wide as a present for Huygens' own house. § 7. Good wishes for the welfare of his correspondent. § 8. Date and residence : on the Binnen-Amstel, in the house known as the Sugar Bakery, and the address.

Myn heer

§ 1. Door die grooten lust ende geneegenheyt die ick gepleeght hebbe int wet wtvoeren van die twe stuckens die sijn Hoocheyt Mijn heeft doen maeken. § 2. weesende het een daer dat doode lichaem Chrisstij in den graeve gelecht wert ende dat ander daer Chrisstus van den doode opstaet dat met groote verschrickinge des wachters. § 3. dees selvij twe stuckens syn door stuydiose vlyt nu meede afgedaen soo dat ick nu oock geneegen ben om die selvijge te leeveren. § 4. om sijn Hoocheyt daer meede te vermaeken want deese twe sijnt daer die meeste ende die naetuereelste beweechgelickheyt in geopserveert is dat oock de grooste oorsaeck is dat die selvijge soo lang onder handen sy geweest.

§ 5. der halven soo versouck ick ofte myn heer Syn Hoocheijt daer van gelieft te seggen ende oft myn heer soude gelieven dat men die twe stuckens eerst tot uwent ten huijsen bestellen sal gelyck als voormaels is geschiet. hiervan ick eerst een letterken tot antwoort verwachten sal.

§ 6. Ende om dat Myn heer in desen saeken voor die 2de maels bemoyt wert sal oock tot een eerkentenisse een stuck bijgedaen werden weesende 10 voeten lanck ende 8 voeten hooch dat sal mijn heer vereer werden in synen Huijse § 7. ende met een wensschende u alle geluck ende heyl ter saelicheyt Amen.

UE Myn heer Dw. ende
geneegen dienaer
Rembrandt.

§ 8. Deese 12 Januwarij
1639

On the side, written from top to bottom :
Myn heer ick woon op die binnen emster thuijs is genaemt die suykerbackerrij.

1. The so-called houses of Rembrandt reproduced by Maaskamp and Burnet had nothing to do with the master.

Address :

Myn Heer
Myn E. Heer van Schuijlenburgh

First mentioned by Van Eynden and Van der Willigen, *Geschiedenis der vaderlandsche Schilderkunst*, 1840, vol. IV, p. 145, and published by Vosmaer from the original in the domestic archives of H. M. the Queen of Holland, first edition, p. 115; second edition, p. 190, with a French translation.

Of Rembrandt's five last letters to Huygens, all written at the beginning of the year 1639, three present no difficulty in connection with their dates, as Rembrandt himself inscribed them with these : January 12 (third letter); January 27 (fifth letter); February 13 (sixth letter).

The letter we give as the fourth (No. 66) was placed by Vosmaer after the one we take as the fifth (No. 67). I think he was mistaken, for the following reasons :

In the third letter, written on January 12, Rembrandt announces the completion of the *Entombment* and the *Resurrection*, and asks if he shall send these as he did the earlier pictures, to Huygens' house. He awaits an answer to this question. He further sets forth his intention of presenting a picture 10 by 8 feet in size to Huygens himself.

With the fourth (undated) letter, he sends the two pictures, and asks for each 1000 gilders, or as much less as the Prince wishes to give.

This letter probably crossed one from Huygens, written on January 14, to which Rembrandt replied by a fifth letter on January 27. Huygens had evidently written to say that he did not wish to accept the proffered picture. Rembrandt, however, urges him again to receive the gift, as the first souvenir he has given him. He further begs for speedy payment [1].

He must have been in pressing need of the money, for in a sixth letter of February 13, he repeats his request, and in a seventh he returns somewhat diffidently to the charge, complaining of the treasurer Volbergen, who, in direct contradiction to the statement made by Wttenbogaert, the collector of revenue, declares that he has no money in the exchequer.

This letter must have reached the Hague at latest on February 17, and in consequence of its receipt an order was sent from thence on the same day to Volbergen to make the payment.

Ad § 2. Cf. the remarks relating to the pictures under No. 47. § 6. The only picture now known, painted before 1639, that approximates to the measurements 10 feet by 8 feet, is, as Vosmaer pointed out, the *Blinding of Samson* in the Schonborn Gallery at Vienna. This measures 2 m. 87 cm. by 2 m. 38 cm. and is dated 1636 (Bode, Plate 211). Rembrandt must have known that Huygens had just taken possession of his new house on the Plein, for which other painters, among them G. Honthorst, A. Hanneman and D. Seghers had painted pictures. § 8. Although Rembrandt had bought a house for himself on January 5, he was still living on the Binnen Amstel in a house known as the Sugar Bakery. This is no longer to be identified. The title in the address is incorrect. Huygens was Lord of Zuylichem, not of Schuylenburgh. Rembrandt made a correction in the name, but evidently could not get it right. The title in the address is correct on the sixth and seventh letters.

1. For the reason of this request, see No. 64.

No. 66. REMBRANDT'S FOURTH LETTER TO HUYGENS

1639 About January 14

§ 1. Rembrandt asks Huygens' permission (lijcensij) to deliver two pictures, for which he hopes His Highness will be willing to pay not less than 1000 gilders. § 2. If, however, His Highness thinks they are not worth so much, he may give less according to his discretion. § 3. Rembrandt relies absolutely on the Prince's knowledge and discretion; he will abide thankfully by his decision and remains with greetings Huygens' devoted servant. § 4. The expenses for frames and case amount to 44 gilders.

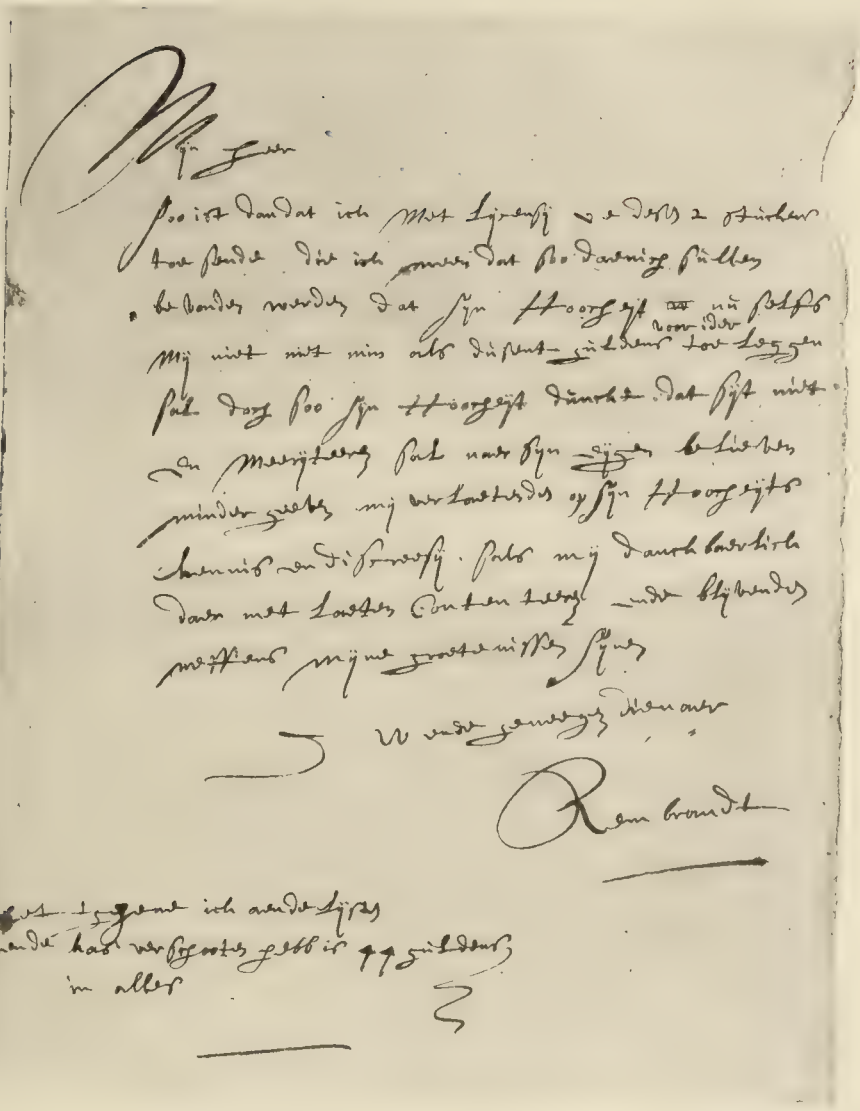
Mijn heer

§ 1. Soo ist dan dat ick met Lycensij UE desen 2 stucken toe sende, die ick meen dat soo daenich sullen bevonden werden, dat Sijn Hoocheijt nu selfs mij niet met min als dusent Guldens voor ider toe leggen sal. § 2. doch soo Sijn Hoocheijt dunckt, dat sijt niet en meerijteeren sal naer syn eygen believen minder geeven, § 3. mij verlaetende op Sijn Hoocheijts kennis en discreesy. Sals my danckbaerlick daer met laeten contenteeren ende blyvenden neffens mijne groetenissen sijnen

DW ende geneegen dienaer
Rembrandt

§ 4. Hetghene ick aen de lijsten
ende kas
verschooten hebb is 44 guldens
in alles.

On the verso is written, probably by Huygens : *Die reeckeninge van de 2 stucken* [The bill for the two pictures].



Fac-simile of Rembrandt's fourth Letter to Huygens.

DOCUMENT No. 66.

This, like the fifth letter, was first published by Mr. H. Six van Hillegom from the original then in his possession, and appeared in *Het Instituut of verslagen en mededeelingen, uitgegeven door de vier klassen van het Koninklijk Nederlandsche Instituut van wetenschappen, letterkunde en schoone kunsten, over den jare 1843. Mededeeling van twee eigenhandige brieven van Rembrandt*, p. 141 *et seq.* With a facsimile. The same facsimile appears *inter alia* in Smith's *Catalogue Raisonné*, vol. VII, p. 15, and in Rovinski, *L'Œuvre gravé de Rembrandt*, p. LXXXIV. On the death of the owner both letters were sold by auction at Amsterdam on March 21, 1852, under n° 424 in the catalogue, and fetched together f 242, 50.

The fourth letter is now in Mrs. Alfred Morrison's collection in London.

Cf. the remarks under No. 65 as to the date of the letter, and the explanation to § 3 under No. 68 as to the expression « de kas ».

1639
January 27

No. 67. REMBRANDT'S FIFTH LETTER TO HUYGENS

§ 1. Rembrandt expresses his pleasure at the contents of Huygens' letter of January 14, attesting as it does the goodwill of the latter towards himself; he desires to show his friendship by a reciprocal service. § 2. He therefore sends the accompanying canvas against Huygens' wish, hoping that Huygens will not despise this, the first souvenir he has offered him. § 3. The collector of revenue, Wttenbogaert, had been at Rembrandt's house, when he was engaged in packing the two pictures, and had examined them. § 4. He said he could make the payment for them through his office, if the Prince approved. § 5. Rembrandt accordingly begs Huygens, that the money the Prince awards him for the two pictures may be paid to him on the first day of the following month in Amsterdam, which would be a great convenience to him. § 6. He begs for a reply to this, and wishes Huygens and his family all prosperity. § 7. The picture will be seen to the greatest advantage, if it is hung in a strong light, and in such a manner that the spectator can stand at some distance from it.

Myn Heer

§ 1. Met een sonderling vermaeck hebbe ick UE. aengenaemen missyve van den 14 deses doorleesen, bevinden daer UE. goeden gunst ende geneegentheijt, soo dat ick van harten geneegen verobblijster blijven UE. rekumpensyve dienst ende vrienschap te doen. § 2. Soo ist door geneegentheijt tot sulx tegens mijns heeren begeeren, dees bijgaenden douck toesenden hoopende, dat U myner in deesen niet versmaeden sult, want het is die eerste gedachtenis, die ick aen mijn heer laet.

§ 3. Mynheer den ontfanger Wttenboogaert is by mij geweest, soo als ick besich waer met dees 2 stuckens te packen. Hij most die noch eerst eens sien. § 4. Die seijden, soo het Sijn Hoocheijt beliefde, wil mij hier wt sijn kantoor die betaelinge wel doen. § 5. So soude ick aen U myn heer versouken, sulx Sijn Hoocheyt mij toelecht aan die 2 stuckens, dat tsel gelt hier in den eersten ontfangen mocht, daer ick nu sonderlingen meede geryft souden weesen. § 6. Hier op verwaehten, soo 't mynheer gelieft, bescheijt, ende wenssche UE. facmijlij allen geluck ende heijl, dat neffens mijne groetenissen.

UE. DW. ende geaffexsijoneerde dienaer
Rembrandt

Inder haest deesen
27 Janary 1639.

§ 7. My heer hangt dit stuck op een starck licht en dat men daer wijt kan afstaen, soo salt best vouchen.

First published in the same manner as the fourth letter, with facsimile. The present whereabouts of the letter is unknown to me.

Together with three of Rembrandt's other letters to Huygens, it was sold on May 30, 1825, at Sotheby's, in London, with the collection of Jhr. C. A. van Sypesteyn : Lot 460, Four letters of Rembrandt van Rhyn, one dated 27th January, 1639, £ 32, 11 sh.

Ad § 2. For the picture sent by Rembrandt against Huygens' wishes, see the comment on No. 65, § 6.

§ 3. The collector Wttenbogaert, brother to the minister mentioned under No. 29, was etched by Rembrandt the same year, 1639 (Bartsch, n° 281), perhaps as an acknowledgment of his services on this occasion.

§ 7. The " picture " — not " pictures " — that should be hung in a strong light, and in such a manner that the spectator should be able to see it from a distance, is the work offered to Huygens (probably the Schönborn *Blinding of Samson*), and not the Prince's two pictures of the *Entombment* and the *Resurrection*, to which the words have so often been applied.

No. 68. REMBRANDT'S SIXTH LETTER TO HUYGENS

1639
February 13

§ 1. Rembrandt expresses his confidence in Huygens; he is in particular convinced that if all is done according to Huygens' wish and to justice, no objection will be raised to the price he asks for

the two last pictures. § 2. As regards the pictures already delivered, the price given for them was no more than 600 carolus-gilders a piece. § 3. As it seems evident that his Highness will not be induced to give a higher price, Rembrandt will be content with the same for the two last, if he be further paid the 44 gilders he spent on the two ebony frames and the little cupboard [or case?]. § 4. He begs that payment may be made to him in Amsterdam on the first day of next month, and hopes that through Huygens' good offices, he may speedily receive his money, for which friendly service he will always be grateful. § 5. He commends Huygens and those dear to him to God, and prays for their continuous health.

Waerde Heer

§ 1. UE. vertrouwe ick alles goets toe ende insonderheyt vant beloonen voer dees 2 laetste stuckxen vertrouwende UE. dat soo het naer UE gunst ende nae recht ginck so en souden geen teegensegghen in de voorghescreven prijs niet weesen. § 2. Ende wat aengaet de voorygen geleverde stucken en syn niet hooger betaelt als 600 k. guldens ider. § 3. Ende also Syn Hoocheyt met goede vougen tot hooger prys niet en is te beweegen alhoewel syt kennelick meryteeren met 600 k. guldens ick *(de)* my *van ieder te vreden stellen mits dat ick myn wtgelyde van* d *2* eldene *lysten en de kas dat saemen 44 guldens is mocht by geordyneert werden. § 4. Soo soude ick aen Myn heer vriendelick versoucken dat nu met den eersten mocht myn betaelinge alhier tot Amsterdam hebben, vertrouwende dat door de goede gunst die aen myn* geschied *(hier vertrou sal), nu eerstdaechs* myn penningen *genieten mits dat ick erkennelick voor al sulke vrienschap blyve. § 5. Ende naer myne hartelicke groetenissen aen Myn heer ende aen UE. naesten vrienden allen Godt in langhduerygen gesondtheyt bevoolen.*

UE dw en geaffexion -
neerden dienaer
Rembrandt.

den 13 Febrewary
1639

Address : *Mijnheer Mynheer van Suylikum, raet ende secretaryus van Syn Hoocheyt den Prinsen van Oranghen tot Schraevenhage.*
Port.

First published by Vosmaer from the original now in the Meyer Cohn collection at Berlin, first edition, p. 121; second edition, p. 195 *et seq.*

The beginning of the letter evidently refers to the fact that the Prince had objected to the proposed price of 1000 gilders per picture, suggested by Rembrandt in his fourth letter. Rembrandt, on the other hand, had already pointed out in his third letter, that he had been obliged to give a good deal of time to these pictures, as they are full of animation and of natural movement. This circumstance, together with the increasing prices Rembrandt was gradually receiving for his works, and his momentary want of money, had induced him to ask 1000 gilders each for the pictures. As, however, he had in his fourth letter, declared that he would be satisfied with a smaller price, he will content himself with 600 gilders.

The expression " de kas " in § 3 is ambiguous. It may mean either the case in which the pictures were packed, although the value of this would hardly have been insisted upon by the painter, or a little shrine or box, in which it was then customary to enclose very valuable pictures. But if we accept this latter reading, it remains inexplicable why only one " kas " should have been sent for the two pictures.

No. 69. REMBRANDT'S SEVENTH LETTER TO HUYGENS

1639 About February 15-17

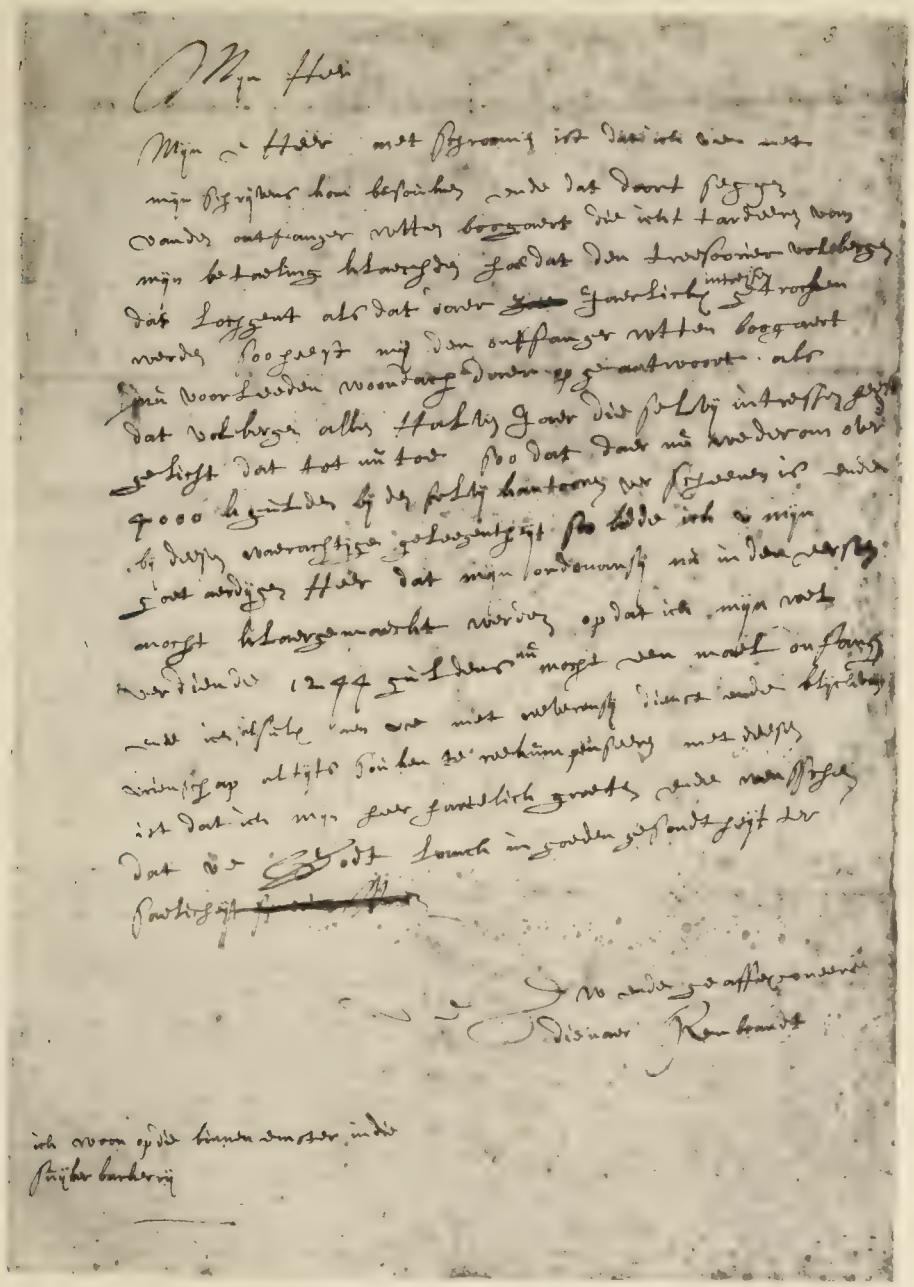
§ 1. Rembrandt makes a reluctant appeal to Huygens, at the suggestion of the collector Wttenbogaert, to whom he had complained of the delay in payment, § 2. due to the Treasurer Volbergen, who denies having received the half-yearly taxes. § 3. Wttenbogaert, however, assured him on Wednesday last, that Volbergen had received the taxes regularly each half year, up to date, so that there must be over 4000 caroli at present in the Exchequer. § 4. As therefore circumstances are propitious, Rembrandt begs his gracious lord to give orders that the bill on the Treasury be met forthwith, § 5. so that he may at last receive his well-earned 1244 gilders. § 6. Rembrandt will always endeavour to requite this service on the part of Huygens with reverence, devotion and friendship. § 7. He greets him heartily, and trusts that God may long keep him in good health to his comfort. § 8. Rembrandt is living on the Binnen Amstel, in the Sugar Bakery.

Myn Heer

§ 1. Mijn Heer met schroomen ist dat ick ue met mijn schrijvens kom besoucken ende dat doort seggen van den ontfanger wtten boogaert, die ick tardeeren van mijn betaeling klaechden; § 2. hoe dat den tresoorier volbergen dat lochgent als dat daer jaerlickx intressen getrocken werden § 3. soo heeft my den ontfanger wtten boogaert nu voorleeden woondach

[illegible] As the [illegible] [illegible]

[illegible] He gives [illegible] himself [illegible] and [illegible] that God

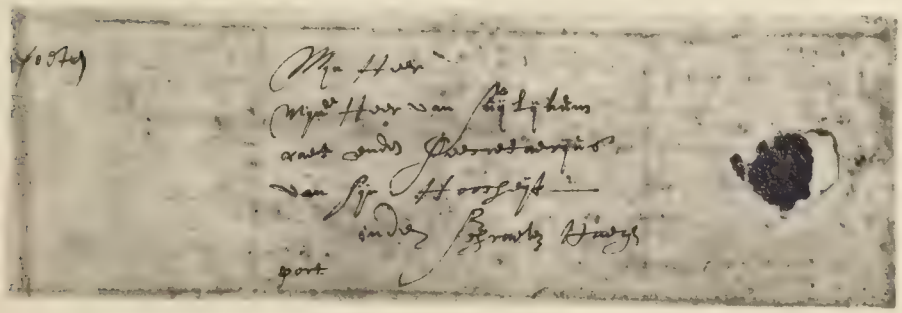


Mijn Heer

Mijn Heer met spijtenis ist dat ick eer niet
mijn schulden hebbe besocht, ende dat deert seggen
wandt ontfanger wilt boegwert die niet tevreden was
mijn betaeling behoorlijck had dat den tresorier verbeyt
dat laetst als dat soude ~~zijn~~ jaerlijck intrest rogen
werde, soo gelijck mij den ontfanger wilt boegwert
zijn voorleden woendag onder ogen antwoort. als
dat verbeyt alles stadtlijck gaat die schuldt intrest geyt
geschiet dat tot nu toe, soo dat daer nu wederom over
4000 guldens bij de schuldt bantoeng der schepenen is ende
bij deyse waerachtige geleegentheyt soude ick u mijn
goet wedijgen Heer dat mijn ordonnantie nu in dese
morgt betaelt werdt op dat ick mijn rent
verdienende 1244 guldens nu mogt een maet ontfangen
ende ick alsoo een ed met wederom sieuw ende stijfheyt
ende ick alsoo een ed met wederom sieuw ende stijfheyt
mijn op altijt soude te wederhuijs gesteldt met deyse
ist dat ick mijn heer hartelijck groete ende aenbeyde
dat de Godt heere in goeden gesondt geyt de
hartelijcheyt ~~[illegible]~~ bij

U ende ge affectionerde
dienaer Rembrandt

ick woon op de hoeck van de
stijve barkerij



Mijn Heer
Mijn Heer van Zuijlichem
raet ende Secretaris
van sijn Hoogheyt —
in den Haegh
port

Facsimile of Rembrandt's seventh Letter to Huygens.

DOCUMENT No. 69

daer op geantwoort, als dat volbergen allen Halven jaer die selvij intressen heeft gelicht dat tot nu toe soo dat daer nu wederom over 4000 k gulden bij denselvij kantooren verscheenen is. § 4. ende by deesen waerachtijge geleegentheyt soo bidde ick u mijn goet aerdygen Heer dat mijn ordonansij nu in den eersten mocht klaergemaeckt werden, § 5. op dat ick mijn wel verdiende 1244 guldens nu mocht een mael ontfangen, § 6, ende ick sal sulx aan ue met reeverensij dienst ende blyck van vrienschap altijts souken te reekumpenseeren. § 7. met deesen ist dat ick mijn heer hartelick groeten ende wenschen dat ue Godt lanck in goeden gesondtheyt ter saelicheyt spaere (1).

UE. DW. ende geaffexcioneerden
dienaer Rembrandt.

§ 8. ick woon op de binnen-emster in die suyker-backerrij.

Address : *Mynheer*
Mynheer van Suylykum
Raet ende Secretaryus
van Sijn Hoocheijt
in den
Port. *Schraeuen Haegh.*

First published from the original, now in the British Museum, by Burnet, *Rembrandt and his Works*, 1849, p. 14, with facsimile. The calligraphic signs on the address of this letter, which Burnet read as Oct. 10 (1638), have not yet been deciphered.

This letter completes the extant correspondence between Rembrandt and Huygens.

1639 February 17

No. 70. FREDERICK HENRY'S ORDER THAT PAYMENT BE MADE TO REMBRANDT

Upon the attestation of the Lord of Zuylichem, Frederick Henry sends an order to his treasurer, Thyman van Volbergen, to pay Rembrandt 1244 carolus-gilders for two pictures : an *Entombment* and a *Resurrection*, which Rembrandt has painted and delivered to him.

Ordonnantie boek van Frederik Hendrik
1637-1641.
p. 242.

Den XVII *februarij 1639 is gedepescheert ordonnancie op d'attestatie van d'Heer van Zuylichem ten behouve vanden schilder Rembrandt, als volcht :*

Sijne Hoocheijt ordonneert hiermede Thyman van Volbergen synen Tresorier ende Rentmeester-generael, te betalen aen den schilder Rembrandt de somme van twaelffhondert vier en veertich carolus guldens, over twee stucken schilderij wesende 't eene de begraeffenisse ende het ander de Verrijsenisse van onse Heer Christus, bij hem gemaeckt ende gelevert aen Sijn Hoocheijt, uijtwijsende de bovenstaende verclaringe ende midts

f. 1244 : 0 : 0

First published by Jhr. H. Six van Hillegom, *loc. cit.* under No. 66, p. 146.

A portrait of the Thyman van Volbergen here mentioned was painted by Moreelse. It was at the Hague Portrait Exhibition 1903, n° 96 in the catalogue.

1. This word is erased.

No. 71. REMBRANDT COPIES RAPHAEL

1639 April 9

§ 1. The portrait of Balthazar di Castiglione was sold by public auction at Amsterdam for 3500 gilders. § 2. The entire cargo (of pictures), belonging to Lucas van Uffelen realised f. 59,456.

§ 1. De conte batasar de kastylyone van raefael, verkoft voor 3500 gilders.

§ 2. hed geheel caergesoen tot Luke van Nuffeelen heft gegolden f. 59456 : — : Ano 1639.

First published from the original in the Albertina, Vienna, by Vosmaer, p. 521; photographed by Braun, facsimiled in Schönbrunner and Meder's, *Handzeichnungen der Albertina.*

The inscription is written on either side of and beneath a hasty pen and ink sketch by Rembrandt of Raphael's famous portrait of Castiglione (1) which, as we know from Sandrart's *Teutschen Academie*, I, p. 55 b, was sold by auction at Amsterdam on April 9, 1639. Rembrandt was probably present at the sale, and may have made the sketch in the auction-room. For Rembrandt's use of this sketch in the etching of himself made this year (Bartsch, n° 21), cf. Hofstede de Groot in the *Jahrbuch der Kgl. Preuss. Kunstsammlungen*, vol. XV, p. 180 *et seq.* and *Oud Holland*, IX, p. 72.

According to Sandrart, *loc. cit.*, Lucas van Uffelen's sale took place on April 9. The expression "caergesoen" justifies the inference that he had brought a shipload of Italian pictures to Amsterdam. The Alfonso Lopez mentioned under No. 90 secured the portrait for 3500 gilders, Sandrart having run the price up to 3400 gilders.

1. Cf. on this point F. A. Gruyer, *Raphaël, Peintre de Portraits*, II, p. 83.

1639 April 13

No. 72. COPIES AFTER REMBRANDT AMONG THE PROPERTY LEFT BY A CITIZEN OF AMSTERDAM

Among the property left by Aert Conincx, who died in his house on the western side of the Keizersgracht at Amsterdam, and whose inventory, drawn up April 13-17, 1639, includes a great number of pictures, were the following items :

In the ante-room of the upper story :

Een jongmanstronie [head of a youth] *nae Rembrant, sonder lyst* [without a frame].

Een outmanstronye [head of an old man] *sonder lyst nae Rembrant.*

Een studente tronie [head of a student] *nae Rembrant.*

Een Turcxe tronie [head of a Turk] *nae Rembrant.*

Unpublished extract made by A. Bredius from the file of the notary P. Barcman, of Amsterdam.

Aert Conincx was the father of the painters Jacob and Philips Koning, both pupils of Rembrandt. Although their names do not appear as such in the inventory, they were probably the copyists. No copies after Rembrandt, nor any obvious *pasticci* in his master's manner by Philips Koning are extant, but the Hermitage at St. Petersburg and the Copenhagen Gallery both possess a figure-piece by Jacob Koning, differing essentially from his fine, characteristic landscapes. The first (n° 869 in the catalogue) is an old woman; the second (in the magazine) is a portrait of a youth in the manner of Rembrandt's earliest studies of himself.

1639 May 12

No. 73. VALUATION OF A PICTURE BY REMBRANDT

On May 12, 1639, the painters Sr. Lucas Luce and Hendrick Uylenborch valued a number of pictures at Amsterdam, at the request of Cornelis Rutgers' widow, and among them :

Een conterfeytsel gedaen bij Rembrandt *f. 100*

First published after a communication by A. Bredius, from the file of the notary B. J. Verbeecq, of Amsterdam, in *Oud Holland*, 1898, XVI, p. 144 (an extract). Cf. also No. 62.

Two only of the remaining pictures were valued at a higher sum. These were a *Martyrdom of St. Laurence*, by C. Poelenburg (f. 250), and a *Feast of the Gods*, by the unknown painter Hendrick Schut, alias Brootsack [1] (f. 300).

The other pictures were valued as follows : P. Claesz, *Breakfast*, f. 24 —, the elder Coninxloo (Gillis) f. 50 —, Hals, f. 12 —, Copy after Poelenburg, *Ascension*, f. 24 —, Porcellis, Small *Stormy Landscape*, f. 72 —, *Stormy Landscape*, f. 30 —, *Landscape in fine Weather*, f. 60 —, Savery, f. 30 —, de Stom [2] f. 24 —, Adam Willers, f. 18 —.

Hendrick Uylenborch is the often mentioned cousin of Saskia, art-dealer, publisher, and painter. For Lucas Lucae, cf. the catalogue of the Utrecht Exhibition of 1894, under n°s 376, 377. The two pictures there mentioned, and a picture in the manner of Lundens in the collection of the late Mr. A. H. H. v. d. Burgh of the Hague, are the only known works by him.

No. 74. A CANDLE-LIGHT SUBJECT BY REMBRANT

1639 October 29

In the inventory of the deceased Anthony Gaillard of Amsterdam, drawn up on October 29, 1639, the following entry occurs under n° 56, among some 165 pictures :

Een nacht, of kerslight van Rembrant.

Unpublished extract, made by A. Bredius from the file of the notary Hasen, of Amsterdam.

Among the extant works of Rembrandt, painted before 1640, five are night-pieces, Bode's Plates 1, 4, 5, 130 and 132.

No. 75. PICTURES BY REMBRANDT IN THE COLLECTION OF CHARLES I. OF ENGLAND

About 1640

The Second Volume of all such of the King's Pictures, as were by his Majesty's especial appointment placed, and at this present time remaining in Whitehall, in the several places following.

P. 130.

In the King's long Gallery towards the Orcherd are these his Majesty's pictures at this instant placed as followeth.

P. 146. *n° 84. Done by Rembrandt, and given to the King by my Lord Ankrom.*

A young scholar, sitting upon a stool, in a purple cap and black gown, reading in a book, by a sea-

1. Cf. for the name, *Obreen's Archief*, vol. III, table F. Cornelius Scut alias Brootsaken.

2. Either the still-life painter Maerten Boelema de Stomme, or the portrait-painter Jan Jansz de Stomme.

coal fire, a pair of tongs hanging by; painted upon cloth without a frame. Length 5 f. 1 inch, breadth 4 f. 3 inch.

P. 147, *n° 87. Done by Rembrandt, and given to the King by my Lord Ankrom.*

Above my Lord Ankrom's door, the picture done by Rembrandt, being his own picture, and done by himself in a black cap und furred habit, with a little golden chain upon both his shoulders; in an oval and a square black frame. Length 2 f. 4 in. breadth 1 f. 11 in.

P. 150, *n° 101. Done by Rembrandt, and given to the King, by my Lord Ankrom.*

Between the sixteenth and last window, an old woman with a great scarf upon her head, with a peaked falling band; in a black frame. Length 2 f. breadth 1 f. 6 in.

First published from Vertue's manuscript in the Ashmolean Museum, Oxford, (a transcription of Van der Doort's original inventory), under the title: "A Catalogue and Description of King Charles the First's Capital Collection of Pictures, limnings, statues, bronzes, medals and other curiosities. The whole transcribed and prepared for the Press and a great part of it printed, by the late ingenious Mr. Vertue, and now finished from his papers. London, W. Bathoe MDCCLVII, 4°, p. 83, *et seq.*"

Reprinted in part by Waagen as Appendix A to the second volume of his *Treasures of Art in Great Britain*, London, John Murray, 1854, p. 465 *et seq.* According to Waagen, the inventory was probably made in 1639.

No. 87 occurs in:

"A Catalogue of the Collection of pictures etc. belonging to King James the Second..." London, printed for W. Bathoe MDCCLVIII.

P. 12, *n° 129. Rembrant his picture, done by himself.*

The same, No. 101.

P. 10, *n° 113. By Rembrant. An old woman's picture in a veil.*

Cf. herewith No. 552: *An old woman's head, a limning after Rembrant.*

In respect of the first picture, I have already suggested on several occasions[1] that it was not a Rembrandt, but a Lievens, and in fact, the Lievens which, as Orlers tells us (p. 377), Frederick Henry gave to the English Ambassador, who presented it in his turn to the King, namely the *Student (life-size) reading by a Turf Fire.* Taking into account the great similarity of Rembrandt's and Lievens' early works, there would be nothing extraordinary in such a confusion, and it is significant that there is no picture of this subject by Lievens in the list of the King's works of art. The picture in question has disappeared.

The portrait of the artist himself described under No. 87 as an oval picture of Rembrandt with a black cap, a furred jacket, and a gold chain over both shoulders, agrees absolutely as to description, and approximately as to dimensions, with the Louvre portrait of the year 1634, Bode, Plate 164: 2 f. 4 inches by 1 f. 11 inches = 0 m. 71 cm. by 0 m. 58 cm., and the Louvre picture measures 0 m. 68 cm. by 0 m. 53 cm. No other portrait of himself by Rembrandt painted before 1639 agrees more closely with the description in either particular[1]. The first printed mention of the Louvre picture occurs in 1750, in the catalogue of the De Vence collection.

No. 101. The old woman with the large head cloth is the portrait of Rembrandt's mother, still at Windsor, Bode, Plate 24.

No. 76. PURCHASE OF A PICTURE BY REMBRANDT — 1640

Anno 1640 ghecoft een Stucxken, daerin een brilleman, van Rembrant, geteykent N. 56 vor f. 31. 10.

Communicated by G. van Enst Koning to Dr. P. Scheltema, and published by the latter in *Aemstel's Oudheid*, 1855, vol. 1, p. 187, note 29 to: *Redevoering over het leven en de werken van B. v. d. Helst.*

Neither buyer nor seller is mentioned, and we have no indication of the source from which the memorandum came. The words "Stucxken, daerin een brilleman" must signify "A small oil-painting, representing a spectacle-seller", for the price is too high for a drawing or etching, "Geteykent N. 56" means "numbered 56".

The picture has disappeared.

No. 77. VALUATION OF A PICTURE BY REMBRANDT — 1640 April 25

In a valuation on the inventory of the Amsterdam art-dealer, Johannes de Renialme, dated April 25, 1640, we find the following item:

No. 19. Een priester van Rembrant f. 100. —

1. *Quellenstudien*, 1, p. 140: *Oud Holland*, 1893, XI, p. 217.

1. It is impossible to identify the portrait with that of a boy, still at Windsor, firstly, because of the subject, secondly because of the shape (oval), thirdly because of the dimensions, and fourthly, because of the details of the description.

The works of other masters were valued as follows: [Jacob] Backer; portrait, f. 40. —, A. Bosschaert, f. 24. —, J. v. Goyen, f. 12. — [Frans?] Hals, f. 12. —, J. M. Molenaer, f. 10. — [twice], f. 12. —, f. 14. — [twice], f. 24. — [3 times], f. 36. f. 60. —, f. 20 [for 5 pieces, probably the *Five Senses*], and f. 25 [5 small pictures, probably the same], Poelenburg, f. 60. —, Porcellis, f. 40. — [3 times], Savery, f. 18. — and f. 30. —, Hercules Seghers, f. 9. — [with an animal by Savery], f. 10. — [twice], f. 14. —, f. 18. — [4 times], f. 20. —, f. 30. — [3 times]; besides 2 pieces together, f. 18. —, 2 pieces together, f. 36. —, 6 pieces together, f. 90. — and 12 pieces together, f. 288. — Making 34 pictures in all by H. Seghers! Perhaps the works left by the painter at his death.

Unpublished extract made by A. Bredius from the file of the notary J. Jacobsz, of Amsterdam.

1640 July 29

No. 78. BAPTISM OF A DAUGHTER OF REMBRANDT'S

1640 July.

Den 29en dito op sondach syn gedoop dese navolgende kinderen :

Rembrant van Rijn *de Commissaris Francoys*
Saskia van Uylenborg *Copal*
Titia van Uylenborg brachten ten h. doop Cornelija.

From the Doopboek of the Oude Kerk, September 1634 — December, 1643; first published by Dr. P. Scheltema, *Aemstel's Oudheid*, 1863, v, p. 196.

Saskia's sister Titia and her husband, François Copal, appear as sponsors. The girl was named after Rembrandt's mother.

1640 August 30

No. 79. REMBRANDT GIVES A POWER OF ATTORNEY IN CONNECTION WITH A LEGACY TO HIS WIFE

Rembrandt declares that he has given powers to the advocate, Dr Casparus van Campen of Leeuwarden, to collect the money bequeathed to Saskia by her aunt and namesake, from the other legatees, who would not pay it, and to exact the interest due thereupon from the day of the aunt's death.

30 Augustus 1640 compareerde d'eersame Sr. Rembrandt van Rijn, burger deser stede, ende verclaerde machtigh gemaeckt te hebben..... Doctor Casparus van Campen, Advocaet voor den Ed. Hove van Vrieslant, omme uyt.... synen name te eyschen.... van de erfgenamen van za : Saske van Uylenburgh, zijne comparants huysvrouwen moeye was, tot Leeuwarden overleden, sodanighe somme van penningen als zijne comparants voorsz. huysvrouwe by Testamente van de voorsz. Saske van Uylenburgh is gelegateert, ende bij de voorsz. erfgenamen gedetheert wert, metten intereste van 't voorsz. legaet tsedert den sterfdagh van de voorsz. van Uylenburgh, Etc.

The witnesses were: Ferdinandus Bol and Herke Ibbeler, journeyman shoemaker.

First published from the file of the notary A. Loefs, Amsterdam, in *Oud Holland*, 1888, v, p. 218, Rembrandt, *Nieuwe Bijdragen tot zijne Levensgeschiedenis door A. Bredius en Mr. N. de Roever*, II.

No. 80. BURIAL OF REMBRANDT'S MOTHER

1640 September 14

Fol. 1e liv.

Ste pieters kerck

September 1640

den 14 dito

No. 25 de vrouw van harmen gerits molenaer op de oude vest.

From the "Register van overlijdende personen, begraven binnen Leyden, begost den 5 October 1636, geeyndiget den 18 Augustij 1646;" first published by Jhr. W. J. C. Rammelman Elsevier, *loc. cit.* under No. 4.

No. 81. VALUATION OF PICTURES BY REMBRANDT

1640 October 24

On October 24, 1640, Hans van Coninxloo hands over, in settlement of a debt, a number of works of art, at a valuation made by H. Uylenburgh and Fr. de Kaersgieter.

Among them were the following :

Een doeck, een Samson naer [Samson, on canvas, after] *Rembrant f. 15. —*

Een doeck, een dame naer [portrait of a lady, after] *Rembrant f. 25 —*

Een print exe homo van [print, Ecce Homo by] *Rembrant* [no valuation].

Unpublished extract made by A. Bredius from the file of the notary J. v. d. Ven, of Amsterdam.

The *Samson* may have been the Cassel copy of the *Blinding of Samson* in the Schönborn Gallery at Vienna. The *Ecce Homo* is the large upright plate of 1636, Bartsch n° 77.

Among the original pictures valued were : A. Brouwer, f. 20. —, J. v. Bijlert, f. 40. —, Lucas Cranach, f. 10. —, G. Flinck, f. 10. —, D. Hals, f. 12. —, and H. Pot, f. 12.

1640
November 2

No. 82. INVENTORY AND APPORTIONMENT OF THE ESTATE OF REMBRANDTS MOTHER

The following deed contains a brief inventory of the estate of Rembrandt's mother, with a valuation of the property and its apportionment among the four heirs : the three sons Adriaen, Rembrandt and Willem, and the daughter Elisabeth, the latter represented by the guardians she herself had appointed for this purpose, Adriaen Paets, the notary, and her cousin, Dominicus Jansz van der Pluym.

We divide the deed into four sections :

I. The Assets.
II. The Liabilities.
III. The Apportionment among the four heirs.
IV. Special Dispositions.

Sommiere staet schiftinge ende scheydinge, aendelinge ende begrotinge van den boedel ende goederen van Neeltgen Willemsdr. van Zuytbrouck, weduwe van Harman Gerritsz van Rhyn, gemaeckt ende bij geschrifte gestelt bij mij Adriaen Paets not^r publ. ten verzoucke van eers. Adriaen Harmansz van Rhijn, Item Sr. Rembrant Harmensz van Rhijn, Willem Harmansz van Rhijn ende Elysabeth Harmansdr. van Rhyn in desen geadsisteert by den Eers. Dominicus Jansz van der Pluym heur neve ende voor. Adriaen Paets als hare gecoren voochden alle vier voljaerde kinderen ende erffgenamen van de voorsz. Neeltgen Willemsdr. van Zuytbrouck, gestelt in guldens, stuvers ende penningen nae beloop van dien als volcht.

I. Assets.

§ 1. The various houses and pieces of land, valued by the municipal carpenter and master-mason at the sums set down against them, in accordance with the deed of valuation of October 16, 1640. § 2. The half of the malt mill on the rampart near the White Gate, the other half of which belongs to Clement Lenertsz Ruys. § 3. Adriaen may buy this half for the same sum Ruys paid for his half, i. e. f. 4165, of which he is to pay f. 600 ready money, and the rest in yearly instalments of f. 300. § 4. Three months after his mother's death, he is to say whether he accepts this proposal or not; on October 30, 1640, he answered in the affirmative. § 5. The cash value of this f. 4165 — reckoned against the xvi^th penny, i. e. 6 1/4 o/o, is f. 3064 in gilders, omitting stuivers and pence. § 6. A further asset consists of a garden and a plot of ground on the upper Rhine Dyke, outside the White Gate, in the commune of Soeterwoude, valued at 400 gilders, charged with a ground tax of f. 5. — a year. § 7. The leases pertaining to the estate. § 8. The furniture and wearing apparel etc., valued by one Neeltgen Ponssen, are divided among the heirs by common consent; certain things are bought [probably a clerical error for sold], and Rembrandt has duly noted everything. § 9. The heirs further declare, that Adriaen owes the sum of 1600 gilders to the estate, which he is to repay, according to his mother's will, in four yearly instalments. This debt is not divided.

I. Voordelen.

§ 1. Eerst de huysinge ende erve staende ende gelegen inde Weddesteech bij de Witte poort, daerinne de voorsz. Neeltge Willemsdr. gewoont heeft ende overleden es met een achterhuysinge ende plaetse die, bij de stadts m^r metselaer ende timerman getaxeert es op de somme van achtien hondert guldens, in gereede gelde, hier daervoor stelle f 1800.—

Noch de huysinge ende erve staende opten Rhyn bij de Witte poort over de stadtstimerwerff, bewoont werdente bij de voorsz. Adriaen Harmensz, die bij de voorsz. personen getaxeerd es op f 2200.—

Noch de huysinge ende erve mede staende opten voorsz. Rhijn, bewoont werdende by Euwout Claesz. van Outshoorn die byde voorsz. personen getaxeerd es op . . . . . f 1100.—

Nock de twee huysgens ende heure erven staende ende gelegen bezyden den anderen opten voorsz. Rhijn, daervan t' eene bewoont wert bij Jan Pietersz. straetwercker, ende tander bij Jacob den droochscheerder, die by de voorsz. personen getaxeert zyn op. . . . . f 1800.—

Noch de twee huysgens ende heuren erve, staende ende gelegen opte binnenplaetse achter de voorgaende drie huysgens, die by de voorsz. personen getaxeert zijn op. . . . . f 325.—

Alles blijckende by de acte van de taxatie by de voors. personen geteyckent in dato den 16^en October 1640.

§ 2. Noch de helfte van een moutmolen, staende op de Vestwalle, by de Wittepoort, waervan de wederhelft Clement Lenertsz. Ruys toebehoort, § 3. die de voors. Adriaen Harmansz. volgens de codicillaire dispositie van voors. Neeltgen Willemsdr. zijne moeder in coope aenstaen ende genieten mach, of hem bij scheydinghe doen aendelen voor zoodanige somme van penningen als de Eers. Clement Lenertsz zyne helfte gecoft heeft wesende f 4165.— volgens de brieff van opdrachte daervan zijnde, te betalen, staende met f 600.— gereet ende met f 300.— tjaers, § 4. mits dat dselve Adriaen Har-

mansz. binnen drie maenden nae toverlijden van zijne moeder dienaengaende verclaringe zoude moeten doen. Ende alsoo dselve Adriaen Harmensz opten XXX October 1640 verclaert heeft dat hy gesint ende tevreden es de helfte der voorsz. molen voor de voorgemelde somme te betalen als vooren aen te staen en hem bij scheidinge te sullen laeten aendeelen voor de somme van f 4165. — te betalen als vooren § 5. ende dselve somme gereduceert zynde tegen de penning zestien op ronde jaeren, bevonden es metten voors. gereede penningen contant waerdich te zyn de somme van. . . . . f 3064.—

2 stuvers van tien penningen soo wert alhier gebracht dselve. . . . . f 3064.—(1)

§ 6. Noch een thuyn ende heuren erve gelegen in Soeterwoude, buyten de Witte poort aen den Hoogen Rijndijck groot omtrent 62 roeden belast met vrij vijf gulden tjaers die met gemeen advys bij provisie genomen es op. . . . . f 400.—

§ 7. Rentebrief.

Noch de helfte van een jaerlicxe rente van vier gouden Engelsche nobelen elcke nobel vyftalven engelsche wegende ten laste van van der Burch brouwer in de Bel tot Delft. daervoren jaerlicx betaelt wert vijf gulden acht stuvers daervan alreede twee jaeren verlopen zyn daervoren alhier met gemeen goetvinden genomen es. . . . . f 100.—

Noch een rente van twee pont holl^d tjaers wesende dertich stuvers ten laste van pieter Willems. . . . aen stuck lants gelegen int westeynde tot zoeterwoude daervan een jaar ten achteren es daervoren in vougen voorsegt . . . . genomen es. . f 30.—

Noch een obligatie ten laste van Adam Willemsz van Zwanenburch inkludende f 265.— hooftsoms lopende ten interest de penning zestien verschijnende den XI Julij hier daerover dselve. . . f 265.—

Daervan geen interest ten achteren es dan zedert de leste verschyndach van desen Jaere 1640.

Noch een obligatie ten laste van Rens Jacobsz van f 100.—

hooftsoms lopende ten interest den penning zestien verschynende omtrent St. Jacob daervan geen interest ten achteren es, als zedert de leste verschyndach, hier . . . . . f 100.—

Wat belangt tgene resteert vande obligatie van Jacob Thysz tot Katwyck wesende thien gulden of daeromtrent daervan zal apparentelick niet veel comen, hiervoor . . . . . memorie

§ 8. Wat belangt den huysraet ende inboedel des voorsz. boedels, dzelve hebben de vier kinderen onder den anderen ten overstaan van Neeltgen Ponssen by lotinge ende anderssins gedeelt ende gescheijden, behalven verscheyden partyen, die sij gecoft hebben. daervan bij de voorsz. Rembrant van Rhijn notitie gehouden es. Hiervoor. . . . . memorie

§ 9. Alhier wert verclaert, dat d voorsz. Adriaen Harmansz. aen zijn moeder schuldich es de somme van f 1600.—, die deselve volgens de vuyterste wille van de voorsz. zijn moeder betalen moet met f 400.— 's jaers, 't eerste een jaer nae 't overlijden van dzelve en zoo vervolgens aen, ende alsoo dzelve somme in 't gemeen gehouden ende onverdeelt gelaten zal werden, soo wert tselve hier gebracht.. . ter gedachtenis

Somma Totalis van de voors partyen van voordelen beloopt 11.184.0.0

1. The sum was first set down as f 3064. 2. 7. This was erased, and under it is written : *de stuvers ende penningen werden te goede gelaten*

II. Liabilities.

§ 1. The liabilities consist of a sum of money due to one Pieter Hendricksz van Gorten and a charge upon the estate on behalf of the daughter. § 2. The taxes and expenses and the cost of the funeral have so far been borne by Adriaen, who will continue to pay them, until the final settlement, when the brothers and sister will each pay an equal share. § 3. After deducting the debts, the estate gives a total of 9960 gilders, or 2490 gilders for each of the heirs.

II. Schulden en lasten

§ 1. Eerst compt alhier de somme van f 400.— hooftsoms die Pieter Henricx van Gorten volgens obligatie ten laste van den voors. boedel comende es metten intereste van dien jegens vijf ten hondert zedert omtrent St. Jacob 1639 daervoren alhier gebracht wert metten vercoop voor. . . f 424.— Nog de somme van f 800.— die Elysabeth Harmansdr. van wegen heur zal^r vaders erffenis ende de voorsz. Neeltgen Willemdr. heur moeder, dzelve bij testamente voorvuyt gemaeckt ende gelegateert heeft. f 800.—

§ 2. Wat belangt de verpondinge van de huysen, item van de thuyn, de dootschulden ende andere den sterfhuyse aengaende dselve zijn bij Adriaen van Rhijn ten deele betaelt ende sullen voort betaelt werden daervan dselve aen zyn broeders ende zuster behoorlicke reeckening zal doen ende t sloth van dien bij liquidatie onder de deelplichtige vereffent, gelyck gestelt ende vergoet werden 'twelck hier dient voor memorie

§ 3. Somme van voors. schulden ende lasten beloop . . . . . f 1224.—

Dewellke getrocken zynde van de voordelen deses boedels wert bevonden over te schieten ende den su-

veren mochsen (?) des boedels te wesen de somme van . . . . . f 9960.—

Daervan elcx gerechte vierde paert bedraecht f 2490.—

III. Apportionment of the Estate.

§ 1. Adriaen receives as his share the paternal house in the Weddesteeg, the garden and the plot of land before the White Gate, and a sum of 290 gilders out of the total of 600 gilders in ready money which he has to pay over to the estate. § 2. Rembrandt gets the mortgage on Adriaen's half of the mill, representing a cash value of 2464 gilders, and a ground rent of a cash value of 30 gilders; for this he is to pay his sister 4 gilders in cash. § 3. Willem gets a house on the Rhine, in which his brother Adriaen has been living, valued at 2200 gilders, and also 290 gilders out of the sums due to the estate. § 4. Elisabeth gets in addition to her share of f. 2490, a first charge of 800 gilders, making in all f. 3290, secured to her on five small houses behind the parental house, valued at f. 3225 and a sum of f. 65 in ready money, or out of sums due to the estate.

III.

Volcht nu aendelinge, vereffeninge ende begrotinge van elcx voors. erffportie.

§ 1. Adriaen Harmansz van Rhijn.

Compt als voorsz voor zyn erffportie. f 2490.0.0

Tot voldoeninge vande welcke hy hebben ende genieten zal ende dselve by desen aenbedeelt wert:

Eerst de huysinge ende erve staende in de weddesteech daerinne zyne moeder gewoont heeft ende overleden es, voor de somme van. f 1800.—

Noch de thuyn ende zyn erve buyten de wittepoort aen den hogen Rijndyck boven de last daeropstaende voor . . . . . f 400.—

Ende noch van de gereede penninge ter somme van f 600.— vande halve molen die dzelve schuldich es ende opbrengen moet de somme van. . f 290.—

Compt samen f 2490.—

§ 2. Sr. Rembrant Harmansz van Rhijn.

Compt over zyn erffportie mede. . . f 2490

Tot voldoeninge van dewelcke hy hebben ende genieten zal ende dselve by desen aenbedeelt ende toegevoucht wert:

Eerst de custingpenningen ter somme van f 3565.—, te betalen met f 300.— sjaers den eersten november 1641 theerst, die Adriaen Harmansz van wegen de coope der halve molen schuldich es, bedragende volgens reductie als vooren. . f 2464.—

Ende noch het rentgen tot Soeterwoude ter somme van . . . . . f 30.—

Compt f 2494

hebbende mitsdien tover vier gulden die hy vuyt keren moet aen zyn zuster Lysbeth Harmansdr.

§ 3. Willem Harmansz van Rhijn.

Compt voor zyn erffportie mede. . . . f 2490.—

Tot voldoeninghe vande welcke dselve hebben ende genieten zal ende hem by desen aenbedeelt wert

Eerst de huysinge ende erve staende opten Rhijn over de stadtstimmerwerff daerinne zyn broeder Adriaen Harmansz wonende es voor. . f 2200.—

Noch de rentebrieff ten laste vanden brouwer tot Delft voor de somme van. . . . . f 100.—

Noch vuyt de obligatie ten laste van Adam Willemsz van Zwanenburch de somme van. . . . f 165.—

Ende noch vuyt de obligatie van Rens Jacobsz de somme van . . . . . f 25.—

Compt f 2490.—

§ 4. Elysabeth Harmansdr. van Rhijn.

Compt voor heur erffportie gelijck vooren mede f 2490.—

Ende noch voor heur vaders erffenis ende tgene heur moeder dselve voorvuyt gemaeckt heeft de somme van . . . . . f 800.—

Compt tsamen f 3290.—

Tot voldoeninge vande welcke dzelve zal hebben ende genieten ende by desen aenbedeelt ende toegevoucht wert

Eerst de huysinge ende erve staende opten Rhijn genaempt de oudevestwalle bewoont werdende by Euwout Claesz van Outshoorn voor de somme van f 1100.—

Noch de twee huysen ende erven staende ende gelegen bezyden den anderen opten voorsz Rhijn naest de voorgemelde huysinge daervan teen bewoont wert by Jan Pietersz straetwercker ende tander by Jacob den droochscheerder voor de somme van. f 1800.—

Noch de twee cleyne achterhuysgens staende achter de voors. drie huysen voor de somme van. f 325.—

Noch vuyt de obligatie op Rens Jacobsz de somme van . . . . . f 61.—

Ende noch van Rembrant van Rhyn de somme van . . . . . f 4.—

die deselve tover heeft. Compt tsamen f 3290.—

IV. Special Dispositions.

§ 1. The manner in which the sum of f. 424 is to be paid to Pieter Hendricx van Gorten. § 2. Adriaen is to pay his debt of f. 1600 to the estate in such manner, that his brothers and sister may each receive 100 gilders from him annually for four years.

§ 3. Adriaen had promised his mother during her last illness, that he would take care of his sister, and has accordingly made an agreement with the latter, that she should have board and lodging, firing and light in his house for the sum of 200 gilders a year; 50 gilders of this are to be devoted to her clothing, etc., and Adriaen is to receive the remaining 150 gilders. § 4. Elisabeth, however, only receives 181 gilders in all from the rents of her houses, and from this sum repairs and taxes have to be deducted. § 5. Adriaen having pointed this out to his brothers, they have induced Elisabeth, by their friendly representations, to agree, that a portion, to the amount of f. 500, of the clothes and jewels given to her by her mother, shall be handed over to Adriaen after their valuation by Neeltgen Ponssen, § 6. which valuables Adriaen shall be free to deal with as he pleases. § 7. As, however, it appeared after this valuation had been made, that these goods, together with a sum of 150 gilders in ready money accompanying them, were not worth more than f. 383. 13. 0, Elisabeth retaining gold chains and other articles to the value of f. 115. 9. 0 (making a total value of 499. 2. 0), the brothers and sister had agreed that Adriaen should pay a yearly interest of 5 o/o on the 383. 13. 0 and § 8. that Elisabeth on her part should receive only f. 44. 5. 0 a year for clothes etc., instead of f. 50, and § 9. that the interest of f. 400, being Elisabeth's share of Adriaen's debt of f. 1600 to the estate (see above, I, § 9 and IV, § 2), should be applied to the repairs and taxes of her houses, and to other eventual expenses. § 10. Adriaen, on the other hand, is to manage Elisabeth's property till his death, and enjoy the income arising therefrom. § 11. Hereupon, the heirs declare that the division has been equitably made, that each has received his share and taken possession thereof, that they have received the necessary title-deeds and other papers, and have mutually handed over the property to each other. § 12. The houses and pieces of land may be registered by the secretaries of Leyden and Souterwoude in the names of their new owners. § 13. As, however, Adriaen has only been able to hand over f. 290 of the f. 600 he was to have paid in cash for his share of the mill (see above, I, § 3, III, § 1, IV, § 1.), he must give a mortgage on the mill for the remaining f. 310 to the person to whom this sum was assigned [1]. § 14. In conclusion, the heirs agree together, to abide perpetually by the division of the property herewith made, and never to demand a further division.

1. This refers to the fact that the sum was to be used as part payment of the debt to Pieter Hendricksz van Gorten (see above, IV, § 1).

IV.

§ 1. Volcht nu waermede de somme van f 424. — die pieter henricx van Gorten ter laste van den boedel comende es voldaen ende betaelt zal werden.

De gereede penningen van de halve molen Adriaen Harmansz van Rhyn by scheydinge aenbedeelt ende aengevoucht, zyn. . . . . f 600.—

daervan deselve Adriaen Harmansz aenbedeelt es de somme van. . . . . f 290.—

Soodat daervan resterende es de somme van . . . . . f 310.—

Compt samen f 600.—

Welcke voors. 310 gulden verstrekt zullen werden ter mindering vande voors. 424 gulden, die pieter henricxsz als voorsz. comende es, in vougen dat dselve alsdan niet meer resteert als f 114.— dewelcke voldaen ende betaelt zullen werden mette f 100.— die vande obligatie op Adam Willemsz resterende es boven tgene Willem harmansz daervan aenbedeelt es ende de f 14.— die van de obligatie van Rens Jacobsz resterende es, boventgene willem harmensz ende voors. Lysbeth Harmansdr. daervan aenbedeelt es ende dienvolgens zullende de voors. lasten in vougen voorseyt voldaen ende gesuyvert werde.

§ 2. Wat belangt de somme van f 1600.— die Adriaen Harmansz als voorz. den boedel schuldich es, en op vier jaeren moet voldoen ende betaelen, daervan zullen de voorsz. Sr. Rembrant, Willem ende Elysabeth Harmansdochter respective mede deelplichtigen in desen, elex voor heur portie van f 100.— 'tjaers van de voorsz. Adriaen Harmansz, heur broeder ontfangen ende genieten, 'twelck hier dient voor memorie.

§ 3. Alsoo Adriaen Harmansz. van Rhijn, om verscheyden goede insichten ende consideratien, mitsgaders tot quijtinge van de beloftinge, die hij aen zyne voorsz za. moeder in heure zieckte dzelve heeft gedaen, nopende de onderhoudinge ende alimentatie van d'voorsz. Elysabeth Harmansdr. van Rhijn, zijne zuster, alsmede de goede opsichte ende sorge, die hij aengenomen heeft voor d'selve te zullen dragen, ten overstaen van de voorsz. Sr. Rembrant ende Willem van Rhijn, mitsgaders Dominicus van der Pluijm ende Adriaen Paets, metteselve Elysabeth Harmansdr. geaccordeert ende verdragen es, dat hy dselve zyne zuster bij hem metter woon sal nemen en van eeten ende drincken tot heur nootlick onderhout versorgen, alsmede van vuyr ende

licht, mitsgaders heur havenis ende gemack laten doen nae behooren, zoelange geduyrende als dselve Adriaen Harmansz, in 't leven zal zijn, Ende dat voor de somme van f 200.— 'tjaers, daervan dselve Elysabeth Harmansdr. f 50.— 's jaers zoude genieten tot heur onderhout in cledinghe ende anders, ende de voorsz. Adriaen Harmansz. de resterende f 150.— voor de onderhoudinge ende alimentatie van zyne voors. zuster in vougen voorseyt, § 4. ende het zulcx es, dat de huyshuyren van de aenbedeelde huysen van dzelve Elysabeth harmansdr. niet meer bedragende zyn als f 181 tjaers in vougen dat aende voors. f 200 te cort comende es f 19 behalven de verpondinge ende reparatie derzelver huysen; § 5. dat mede de voors. Sr. Rembrant ende Willem Harmansz. tgunt vooren voorgedragen zijnde verstonden dat de voorn. Adriaen Harmensz deur 't aengaen vande voorsz. accorde geen voordeel zoude doen dat hy zulcx om diverse reden ende tot faveur ende benefitie van dselve zyne zuster hadde gedaen, ende dat dienvolgende nodich ende billick was, dat de voorsz. tecort comende somme gevonden werde, soo heeft dselve Elysabeth Harmansdr. deur ernstige aenmaninge ende vriendelick versoucken van d'voorsz. Rembrant ende Willem Harmansz van Rhijn, heur broeders, toegestaen bewillicht ende geaccordeert dat zij van den huysraet ende inboedel, heur bij scheydinge ende aendelinge van voors. boedel aenbedeelt ende toegevoucht alsmede van de cleynodiën ende lijfbehoorten of properheyden, die d'selve bij heure moeder voorvuyt gemaeet waren, volgens taxatie bij Neeltgen Ponssen te doen, aen d'voorsz. Adriaen Harmansz. heur broeder, zoude overleveren ende laten volgen zoodanige partyen, dat de somme van dien f 500.— zoude comen te bedragen.

§ 6. Ende dat dselve Adriaen Harmansz. heur broeder daermede zijn vrije wille zoude mogen doen als zyn eijgen goederen. § 7. Ende nadien tenzelven eynde van dezelve goederen taxatie gedaen ende geschiet was in zulcken vougen als de notitie ende specificatie daervan gedaen ende gehouden medebrengt, maer dat by calculatie deselve partijen bevonden was, dat de partijen van goederen aen dvoors. Adriaen Harmansz. gelevert ende laten volgen mitte potpenningen ter somme van f 150.— niet meerder bedroegen als f 383 : 13 : 0, ende dat dvoorsz. Elysabeth Harmansdr. behoudende was aen vergulde kettingen ende andere partijen bij specificatie gestelt f 115 : 9 : 0, makende tsamen f 499 : 2 : 0. In vougen dat dselve Elysabeth Harmansdr. tot supplement van f 500.— 18 stuvers byleggen most, soo zyn dvoorsz. Adriaen Harmansz, Elysabeth harmansdr. zyne zuster by overslach van voors. personen geaccordeert ende verdragen dat dselve Adriaen Harmansz van voors. f 383.13.— jaerlicx interest betaelen zall naer beloop van vijf ten hondert om het voorgemelde cort van de f 200.— tjaers te vinden geduyrende zoo lange, hij de voors. goederen of penningen onder hem behouden zall; § 8. Ende dat dselve Elysabeth harmansdr. ten opsichte vant voorsz. behouden goet jaerlicx van heur broeder niet meer genieten ende trecken zal tot behouve van hare clederen ende anders, dan f 44.5.—; § 9. dat mede de jaerlicxe interest van f 400.— die dselve Elysabeth harmansdr. voor heur portie van de voorgemelde f 1600.—, die Adriaen harmansz den boedel schuldich es ende buyten delinge gelaten zijn, comende es, tot de reparatie ende verponding van de huysen van Elysabeth Harmansdr. verstrekt zullen worden off andere zaken die zullen voorvallen, zulcx de gelegenheyt van dien vereysschen zal; § 10. ende dat dvoors. Adriaen harmansz tot zijn overlijden toe de goederen vande voorsz. Elysabeth harmansdr. zyne zuster regieren ende administreren zal, ten meeste oirbaer van dien ende de jaerlicxe huyren der huysen ende de andere inncompsten van dezelve trecken ende genieten tot zulcken eynde als vooren verclaert es. alltwelck hier gebracht es

ter gedachtenis.

§ 11. Welcke voors. staet, schiftinge ende scheydinge aendelinge vereffeninge ende begrotinge de deelplechtigen in thooft van desen genomineert voorgedragen zynde, verclaerden dselve die hen wel te gevallen daermede goet genoegen te hebben ende van den anderen all wel ende terecht gedeelt geschift, gescheyden, vereffent ende begroot te zijn. Item elcx heure aenbedeelde ende toegevallen partijen van meuble goederen, rentebrieven, obligatien ende gereede penningen ontfangen ende met hen genomen te hebben ende van de aenbedeelde huysen ende thuyn mitsgaders halve molen de brieven ende andere bescheyden daervan in den voors. boedel gevonden ende over zulcx malcanderen ende deen den anderen elcx aenbedeelde ende toegevouchde partijen by desen over te geven ende te transporteeren ende cederen zonder daeraen yet te reserveeren. In vougen dat elck van hen deelplichtige van nu voortaen mit zyn aenbedeelde ende toegevouchde partijen hiervooren achter elcx name gestelt ende vermeld (?) zal mogen doen ende handelen nae zijn of heur believen ende gelyck mit zijn of heur vrij eygen goet doende tot dien eynde by desen volcomen afstant van alle trecht ende actie die deen op des anders aenbedeelde ende toevouchde partijen heeft gehatt ende gecompeteert of vermocht te pretenderen zonder daervoor yet te reserveren.

§ 12. Gevende noch bij desen over dat de huysen ende erve mitsgaders den thuyn by den secretaris deser stede ende van Soeterwoude respectiv. opten naem van dengene die dselve hiervooren aenbedeelt ende toegevoucht zijn gestelt ende verbouet zullen werden, dselve daertoe by desen volcomelick authoriserende.

§ 13. Maer alsoe de voors. Adriaen harmansz de waardij van de halve molen vooren gementioneert int geheel by scheydinge niet aenbedeelt heeft cunnen werden, ten opsichte dselve by de huysinge ende thuyn zoe veel aenbedeelt es dat dselve van de gereede penninge van de halve molen niet meer competeert als f 290 ende dienvolgens nodich es, dat dselve Adriaen Harmansz. van trest der gereede penningen ende custingen vooren gementioneert behoorlick schultbrief mit speciael verbant vande halve molen passeren zall soo zal dselve Adriaen harmansz gehouden zijn ende belooft by desen dienaengaende behoorlick custingberecht te passeren ten behouwe van degene die dselve volgens dese scheydinge aenbedeelt ende toegevoucht zyn.

§ 14. Belvovende de accordanten ende deelplichtigen in desen de voorsz. staet, schiftinge ende scheydinge aendelinge ende begrotinge tallen tyde gestant de doen ende naer den inhouden van dien hen te reguleren ende gedragen ende malcanderen noch deen den anderen tot geenerlei tyden andere delinge ende scheydinge of begrotinge beroerende den voors. boedel te eyschen noch doen eysschen noch ter zaecke van dien op ten anderen yet te pretendeeren off malcanderen te molesteren directelick off inderectelick in rechten off daer buyten in eenige manieren. Etc. Etc.

The signatures follow.

First published from the file of the notary Adriaen Paedts, of Leyden, in part only, by Vosmaer, 2nd edition, p. 202, and afterwards nearly in full in *Oud Holland*, 1887, v, p 220-223 : *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, door A. Bredius en Mr. N. de Roever, ii.

Ad § 3 — 10. The following seems to have been the result of the somewhat complicated arrangements between Adriaen and Elisabeth :

As originally agreed, Adriaen was to have taken his sister into his house, receiving from her in return f. 200 yearly, f. 50 of which he was to allow her for clothing, etc. (§ 3).

But Elisabeth could only pay f. 181 and from this sum the repairs and taxes of her houses had to be deducted (§ 4).

She accordingly makes over a portion of her jewellery etc., to the value of f. 383. 13, to her brother (§ 8); on this sum, and on the f. 400 which Adriaen owes her (in all, f. 783, 13), he is to pay her 5 o/o interest (§ 9), that is to say, f. 39. 3. 10. Elisabeth's income is thus brought up to f. 181 + f. 39. 3. 10 = f. 220. 3. 0.

It is further agreed that Adriaen shall give her f. 44. 5. for clothing instead of f. 50 (§ 9), so that he will only demand f. 194. 5. from her instead of f. 200 per annum.

Of the f. 220. 3. 10, a sum of f. 25. 18. 10 will remain, which Adriaen, as administrator of the houses, is to receive for taxes and repairs.

No. 83. THE APPORTIONMENT OF THE REAL ESTATE OF REMBRANDT'S MOTHER AMONG HER HEIRS

1640 November 2

§ 1. On November 2, 1640, the four children of Neeltgen Willemsdochter van Zuytbrouck and Harman Gerritsz van Rijn, Adriaen, Rembrandt, Willem and Elisabeth, appear before the notary Adriaen Paedts, of Leyden, and declare, that they have divided the estate of their parents, as is stated in the " Corte Staet " (No. 82), and § 2. that each one of them has received what was assigned him in this deed. § 3. They all declare themselves satisfied, and mutually engage to make no further claims on one another. § 4. They make over to each other mutually the shares assigned to each, and § 5. each will do henceforth what he pleases with his own portion. § 6. The houses and pieces of land may now be registered by the respective communal secretaries under the names of their new owners. § 7. Adriaen has received as his portion : 1. the parental house and piece of land in the Weddesteeg; 2. the half of the malt mill on the rampart opposite, the other half of which belongs to Clement Lenertsz Ruys ; 3. a garden on the upper Rhine dyke outside the White Gate, and the rest as stated in the " Corte Staet ", § 8. on condition that he contributes 310 gilders to the expenses of the estate, and further § 9. that he pays off to Rembrandt the mortgage of 3565 gilders, in yearly instalments of 300 gilders, from November 1, 1641, onward. § 10. This debt constitutes Rembrandt's portion, together with what is assigned him in the " Corte Staet ". § 11. Willem gets a house and piece of land on the Rhine, near the White Gate, opposite the municipal dockyard, and certain other property assigned him. § 12. Elisabeth gets three houses and pieces of land on the Rhine, adjoining the land assigned to her brothers Adriaen and Willem, besides two small houses behind these, and other property assigned her. § 13. With the exception of the

sum, which Adriaen is to pay Rembrandt for the half of the mill, and on which he is to pay the 15th penny tax i. e. 6 2/3 o/o, none of the heirs has anything to pay to the others.

§ 1. Op huyden den tweeden November XVIe en veertig compareerden voor mij Adriaen Paedts notr publ. mitsgaders voor den getuygen naergenompt den eersamen Adriaen Harmansz van Rhijn, Item Sr. Rembrandt Harmansz van Rhijn, Willem Harmansz. van Rhijn ende Elysabeth Harmansdr. van Rhijn in desen geadsisteert by my Notario als heur bystaenden gecoren voochdt, alle vier voljaerde kinderen ende erffgenamen van zalr Neeltgen Willemsdr. van Zuytbrouck weduwe van zal. Harman Gerritsz. van Rhijn, hen camparanten zal. vader ende verclaerden ende bekenden dzelve comptenn metten anderen in goeder min ende vruntschappe gedeelt, geschift ende gescheyden te hebben den naegelaten boedel ende goederen van de voors heure ouderen ende dat in zulcker vougen als de corte staet van de voordeelen ende lasten deszelven boedels gemaect, hen comparanten op huyden deser dugdelicken voorgelesen ende mit heure onderteyckeninge bevesticht, medebrengende es, daertoe zij comparanten hen by desen refereren, ende die zij bij desen oock approberen ende van waerden houden, § 2. verclaerden ende bekenden voorts zy comparanten dat henluyden elck in den zijnen tot voldoeninge, gelyckstellinge ende begrotinge van heur erffportie in den voors. boedel aenbedeelt ende toegevoucht zijn zoodanige huysen, een thuyn, custingpenningen, rentebrieven, obligatien ende gereede penningen, mitsgaders meuble, goederen van huysraet ende inboedel als in de voorsz. corte staet, schiftinge ende scheydinge, aendelinge ende begrotinge achter elcx namen gestelt en geexpresseert staen, § 3. daermede zy comparanten volcomen genoegen hebben ende contentement nemen : Belovende overzulckx malcanderen ende elck den anderen geene andere noch verdere delinge, schiftinge ende scheydinge aendelinge of begrotinge betr. den voorsz. boedel te eysschen noch doen eysschen ende die aengaende niet vorders te pretenderen noch malcanderen te molesteren doende dien volgende by desen volcomen afstant van alle recht ende actie die d'een op des anders aenbedeelde ende toegevouchde partijen heeft gehadt ende gecompeteert off vermocht te pretenderen, § 4. malcanderen elcx aenbedeelde ende toegevouchde partijen overgevende transporterende ende cederende by desen zonder daervan yet te refecteren. § 5. In vouge dat elck van hen comparanten met zyn aenbedeelde ende toegevouchde partijen zal mogen doen ende handelen naer zijn off heur believen ende gelyck mit zijn off heur vrij eygen goet. § 6. Gevende tot desen eynde by desen over dat den Secretaris deser stede de huysen ende erven mitsgaders de custingpenningen elck van hen comparanten aenbedeelt, hiernae geexpresseert ende den secretaris van Soeterwoude de thuyn des voors. boedels opten naem vande genen die dselve respectivel. aenbedeelt ende toegevoucht zyn, stellen ende verboucken zall, deselve secretarissen daertoe volcomen authoriseerende.

§ 7. Verclaerden noch wijders zy comparanten dat de voorsz. Adriaen Harmansz tot voldoeninge van zyn erffportie aenbedeelt ende toegevoucht es : eerst de huysinge ende erve, staende ende gelegen binnen deser stede in de Weddesteech bij de Witte poort, belent aen d'een zijde Jacob Jansz., droochscheerder, en aen d'ander zijde Jacob Willemsz., streckende voor vuyt de Weddesteegh tot achter aen verscheyde eygenaers met eene vrye vuytgang ende poorte tot opten Rhijn, van de Oude Vestewall, ende zulcx dselve huysinge jegenwoordich getimmert ende gemaect staet ende voor desen gebruyct ende bewoont es. Noch de helfte van de moutmolen, staende opte vestwalle by de Wittepoort, daervan de wederhelfte Clement Lenertsz Ruys competerende es; noch zeeckere thuyn, gelegen buyten de Wittepoort aen den hogen Rhyndyck, ende noch zoodanige andere partyen als in den voorsz. Corte Staet werden gementioneert, § 8. mits dat dselve Adriaen Harmansz. van Rhijn gehouden zal zijn vuyttekeeren ende te voldoen ende betaelen van wegen de gereede f 600.— van de halve molen de somme van f 310, die tot voldoeninge van de lasten des voorsz. boedels verstreet zullen werden. § 9. Ende noch aen Rembrant Harmansz. zijn broeder, over de custingpenningen van de voorsegde halve molen de somme van f 3565.—, te betalen in vrijen, zuveren gelde met f 300 tjaers. Alderheijligen dage 1641 t'erste en zoo voorts jaerliex geduyrende ter voller betalinge van de voorsz. somme toe. § 10. Item de voorsz. Sr. Rembrant van Rhijn tot volldoeninge van syn erffportie eerst de custinghpenningen ter somme van f 3565.—, die Adriaen Harmansz. van Rhyn over de halve moutmolen schuldich es te betalen, staende met f 300.—, Alderheijligen dage 1641 t' eerste. Ende noch zoedanige andere partijen als in de voorz. Corte Staet worden gementioneert. § 11. Item Willem Harmansz van Rhijn eerst de huysinge ende erve staende opten Rhyn bij de Wittepoort, over de Stadts-timmerwerff, genaempt de Oude Vestwalle, belent aen d' een zijde de gange van Gillis Gillisz, en aen d'andere zijde de gange van de huijsinge d'voorsz. Adriaen Harmansz. aenbedeelt, ende daeraen de huysinge Elysabeth Harmansdr. aenbe

deelt, die bewoont wort by Euwout Claesz. streckende voor van den Rhijn tot achter aen Jacob Jansz voornt. ende noch zoedanige andere partijen als de voorz. staet mede brengt. § 12. Ende d'voorsz Elysabeth Harmansdr. eerst drie huysen ende heuren erve, staende ende gelegen opten voorsz. Rhyn, bezyden den anderen, belent int geheel aen d'een zyde de poorte ende gange van de huysinge van Adriaen Harmansz. voornt. ende daeraen Willem Harmansz. en aen d'ander zyde Jan Jansz Puth. — Noch de twee cleyne huysgens en heuren erve staende opte binnenplaetse van de voorsz. drie huysen, ende zulcx achter dzelve drie huysen, ende noch zoodanige andere partijen als in de Corte Staet worden gemelt. § 13. Welcke voorz. huijsen ende thuyn respective mitsgaders een gedeelte van de gereede penningen van de molen de voorz. Adriaen Harmansz. item Willem Harmansz. ende Elysabeth Harmansdr. respective van wegen heur moeders erffnis aenbedeelt zyn zonder dat zij den anderen intminste eenige toegifte van wegen de beterschap off anderssins hebben gedaen off moeten doen. In vougen dat zij dselve huysen ende thuyn ende het gedeelte van de gereede penningen over de voorz. halve molen van wegen heur respective erffportie geheel ende all vrij hebben ende genieten, ende daer buyten de andere partijen van goederen in de voorz. Corte Staet gemelt. Blijvende de voorz. Adriaen Harmansz. alleen gehouden buyten ende boven zyn erffportie te voldoen ende te betaelen 't rest van de gereede penningen over de halve molen ende custinge voorz. gementioneert, daervan dselve volgens den placaete den XV^en penning ten behouve vant gemeene lant zal moeten betalen.

Belovende de comparanten ende deelplichtige in desen tgunt voorz. staet en elck punt van dien tallen tijde gestant te doen ende naer te comen, etc. etc.

First published in *Oud Holland*, 1887, *loc. cit.* under No. 83.

1640
November 2

No. 84. REMBRANDT GIVES AN AUTHORISATION FOR THE SALE OF A DEED OF MORTGAGE

§ 1. Rembrandt appears before the notary Adriaen Paedts, and declares that at the division of his mother's property, a mortgage of f. 3565 was assigned to him, on the property of his brother Adriaen, who is bound to pay it off by yearly instalments of f. 300, the first payment being due on All Saints Day, 1641, as is further set forth in the deed drawn up on the same day. § 2. He wants to sell the mortgage, but he cannot remain in Leyden to await the conclusion of an eventual sale, and he therefore deputes his brother Willem and his cousin Dominicus Jansz van der Pluym, to do this for him to the best of their ability. § 3. Specification of the various steps to be taken in connection with the sale.

§ 1. Op huyden den tweede November XVIe en veertich compareerde voor my Adriaen Paets not. pub. mitsgaders voor de getuygen naergenoempt den E. Sr. Rembrant van Rhijn, wonende tot Amsterdam, naegelaten zoon ende mede-erffgenaem van zal. Harman Gerritsz. van Rhijn ende Neeltgen Willemsdr. van Zuytbrouck, zyne ouderen, beyde zalr. ged. te kennen gevende ende verclarende dat hem comparant volgens den staet, schiftinge ende scheydinge aendelinge ende begrotinge beroerende den naegelaten boedel ende goederen vande voorz. Neeltgen Willemsdr. van Zuytbrouck, zijne zal. moeder gemaeckt, tot voldoeninge van syne erffportie onder ondere partyen aenbedelt ende toegevoucht was zoodanige somme van f 3565. — te betalen staende met f 300.— 's jaers, Alderheyligen dage 1641 't eerste ende zoo vervolgens aen ter voller betalinge van voors. III^m V^c LXV guld. toe geduyrende als Adriaen Harmansz. van Rhijn, zyn comparants broeder, van wege de custingpenn : van de halve moutmolen staende op de Vestwalle by de Witte poort, (daervan Clement Lenertsz. Ruys de wederhelfte competeert) die dselve Adrijaen Harmansz. by de voorgemelde scheydinge onder anddre partijen ook aenbedeelt es, schuldich es en aen hem comparant opte voorsz. termynen, vuytkeeren ende betalen moet (breder blyckende by de woorgemelde schiftinge ende scheydinge op huyden deser voor my Notario ende zeeckere getuygen gepasseert). § 2. Ende alsoo hij comparant te rade geworden es, de voorsz. aenbedeelde custinghpenningen te doen vercoopen, en te gelde te maken tot zoodanige reductie alst et best zal willen vallen, en hem comparant ongelegen es ter tyt ende wyle van deselve vercoopinge hier te blijven ende zulcx te bevorderen, soo ist, dat hij comparant onwederroupelick geconstitueert ende volmachtich gemaect heeft zoo hy doet by desen den cersamen Willem harmansz van Rhyn zyn broeder ende dominicus Jansz van der Pluym zyn neve tsaemen ende elcx van hen bysonder gevende dselve volcomen last macht ende speciael bevel omme van wegen en in den naeme van hem comparant de voorgemelde custingpenningen hem comparant by de voorsz scheydinge aenbedeelt te mogen vercopen ende te gelde maken totte minste schade van hem comparant § 3. ende dzelve ten behouve vanden coper van dien

voor schepenen deser stede of eenige gerechten van andere plaetsen tzy Leyderdorp, Soeterwoude of oestgeest daer zyne geconstitueerden dat goetvinden zullen wettelick te transporteren ende cederen. belofte van waringe ende bevrydinge van alle naemaninge te doen zyns comparants goederen daarvoren te verbinden, de penningen bij vercopinge der voors. custing procederende te heffen, beuren ende ontfangen, quytinge van dien te passeren ende voorts alles te doen dat hy comparant alle o (?) zelffs present zynde zoude cunnen ende mogen doen ende de gelegenheyt der zake vereysschende es ende nodich wesel zal. Etc.

Gedaen ten huize van Adriaen Harmansz. van Rhijn.

First mentioned by Vosmaer, second edition, p. 203. The sale was effected before December 12, 1640. Rembrandt received f. 142 more than the amount for which he had taken over the mortgage [1] and handed over, as shown by the following document, their respective shares to his brothers and sister.

1640 December 12

No. 85. THE FINAL SETTLEMENT BETWEEN REMBRANDT AND HIS BROTHERS AND SISTER IN CONNECTION WITH THE PROPERTY LEFT THEM BY THEIR MOTHER

§ 1. On December 12, 1640, the three brothers and their sister appear before the notary, Adriaen Paedts, and declare that Adriaen has given an account of his receipts and expenditure, and that he had finally spent 480 gilders more than he had received. § 2. Rembrandt has paid his quarter of this amount, but the other two have not yet done so. § 3. Adriaen takes over the debt of f. 424 to Pieter Hendricksz van Gorten, and receives f. 140 of a sum due from Rens Jacobsz and Adam Willemsz, which sum had been set apart to discharge the aforesaid debt. § 4. Besides this, he is to keep the f. 310 he was to have paid in ready money for the mill. § 5. He also receives the promissory note of f. 30 given by Pieter Jansz of Soeterwoude, for which he pays Rembrandt f. 30. § 6. Elysabeth acknowledges receipt of the 4 florins due to her from Rembrandt. § 7. Adriaen, Willem and Elysabeth have each received their respective shares of the f. 142, which Rembrandt had received over and above the sum due on Adriaen's promissory note, because the seller had accepted 5 o/o interest, whereas the interest on the ready money value had been reckoned at 6 1/4 o/o when the property was divided. § 8. Everything has now been liquidated between the heirs, save the f. 120 which Willem and Elysabeth are still to pay to Adriaen as their share of the expenses incidental to the decease. § 9. They mutually agree to abide by all the terms of the settlement. § 10. Given in the house of Adriaen van Rijn in presence of the witnesses, Jan Willemsz van der Pluym and Dominicus van der Pluym.

§ 1. Op huyden den XII^en December 1640 compareerden voor my Adriaen Paets not^s publ mitsgaders voor den getuygen naergenompt den eersamen Adriaen Harmansz van Rhyn, Item Willem harmansz van Rhyn, Sr. Rembrant Harmansz van Rhyn ende Elysabeth harmansdr. van Rhijn, in desen geadsisteert by my Notaris als heur bystaende gecoren voocht, alle vier voljaerde kinderen van zal. Neeltge Willemsdr van zuytbrouck, weduwe van Harman Gerritsz van Rhijn dewelcke verclaerden ende bekenden by desen dat de voorsz Adriaen Harmanszoon van Rhijn behoorlicke reekeninge gedaen heeft aengaende den ontfang vuytgaeff die hy van wegen den voors. boedel ende goederen van hen comparanten zal. moeder heeft gehadt ende dat hy volgens sloth van dien meerder vuytgegeven dan ontfangen heeft de somme van f 480.— daervan elex vierdepart bedongen es f 120.—, § 2. die by de voorz. Sr. Rembrant van Rhijn aen den voors. Adriaen van Rhijn zyn broeder voldaen ende betaelt zijn, zulex dzelve Adriaen harmansz by desen bekent; doch by dzelve Adriaen Harmansz van Rhyn, Willem Harmansz van Rhyn ende Elysabeth Harmansd^r. van Rhyn moet zulex noch gedaen worden, zoe dselv by desen bekenden. § 3. Verclaerden wijders zy comparanten metten anderen geaccordeert ende verdragen te zyn dat d'voornoemde Adriaen Harmansz van Rhyn tzynen laste zal nemen te voldoen ende betaelen de f 424.— die pieter hendricxsz van Gorten volgen den staet ende schiftinge ende scheydinge van den voorz. boedel comende es, des hy daertegen genieten zal de f 140.— die volgens dezelve staet van de obligatie van Rens Jacobsz ende Adam Willemsz tot voldoeninge van dien gedestineert zyn, § 4. ende dat boven de f 310.—die dselve Adriaen Harmensz van Rhyn over de gereede penningen van de halve molen conform de voorsz staet opbrengen ende voldoen moet, § 5. dat voorts dzelve Adriaen van Rhyn zal hebben ende genieten het

1. The oft expressed opinion "que Rembrandt se contente de la part la moins avantageuse" (Vosmaer, p. 203) is hereby shown to be erroneous, as are also the conclusions drawn therefrom *Oud Holland*, v, p. 224 below.

rentgen van f 30.— ten laste van pieter jansz tot zoeterwoude van wegen de twee pont hollants. den voorz Sr. Rembrant van Rhijn by de voors stact ende scheyding aenbedeelt, en dat ten opsichte dselve Adriaen van Rhyn aan zelve zyn broeder Sr. Rembrant van Rhyn dezelve f 30.— op huyden deser vuytgekeert ende verstreckt heeft, zoe dzelve Sr. Rembrant van Rhijn by desen bekent, § 6. dat mededzelve Sr. Rembrant van Rhijn aen Elysabeth harmansdr van Rhyn zyn zuster voldaen ende betaelt heeft de somme van vier guldens die dselve by zyn aenbedeelde partyen teveel hadde. § 7. ende heeft dselve Sr. Rembrant van Rhijn mede voldaen ende betaelt aen voorsz Adriaen van Rhijn Willem van Rhijn mitsgaders Elysabeth van Rhyn elcx heur portie vande somme van f 142.— die by vercopinge vande custingpenninge van halve molen. Adriaen van Rhyn by de voorsz scheydinge aenbedeelt, tegen vijf ten hondert meerder gecomen ende geprocedeert zijn als dselve inde voorsz staet ende scheydinge wegens cedentie bij penning zestien genomen ende gebouet zijn. § 8. Ende overzulcx hebben zy comparanten in vorigen voorseyt metten anderen geliquideert ende vereffent alle tgene aengaende den voors boedel tusschen henluyden te reeken ende vereffenen was Ende dien volgende verclaren zy malcanderen diennaengaende ten vollen te quijteren behalven ende vuytgesondert dat Willem van Rhyn ende Elysabeth van Rhyn schuldich blyven f 120.—, die Adriaen harmensz van Rhijn van zelve als vooren comende es.

§ 9. Belovende zy comparanten tgunt vooren tallen tyden gestant te doen ende naertecomen ende doen doen onder verbant als recht es ende versoechten de comparanten bij mij notario hiervan acte in forma gemaeckt ende hen elcx een gelevert te werden.

§ 10. Aldus gedaen ende geschiet alles ter goeder trouwen ende zonder arch ofte list ende by de comparanten gepasseert ende verleden ten dage, maent ende jaere voors. ten huyse van voorsz Adriaen van Rhijn ter presentie van Jan Willemsz van der pluym ende dominicus van der pluym inwoonderen deser stede als getuygen gelooffwaerdich hiertoe beneffens my notaris versocht ende overgeropen.

Unpublished. From the file of the notary Adriaen Paedts, fol. CLXVIIIJ. First mentioned in *Oud Holland*, v, p. 224.

1641 No. 86. THE EARLIEST BIOGRAPHY OF REMBRANDT

§ 1. Parentage, birthplace and date. § 2. Youthful instruction and preparation for the university, and for civic and national service. His inclination for painting. § 3. He is placed under the instruction of a painter. § 4. He remains for about three years with Jacob Isaacksz van Swanenburch, and promises to become an excellent painter. § 5. His father accordingly takes him to the famous Pieter Lastman of Amsterdam, § 6. with whom he remains about six months. After this he sets up for himself, with such success, that he has become one of the most celebrated painters of the century. § 7. Finding great favour among the citizens of Amsterdam, and receiving many commissions from them for portraits and other pictures, he removes to that city about 1630, and is still living there in 1641.

REMBRANDT van RIIN.

§ 1. Soon van Harmen Gerrits zoon van Rijn' ende Neeltgen Willems van Suydtbrouck, is binnen de Stad Leyden geboren opten 15. Julij inden Jaere 1606. § 2. Zijne Ouders hem ter Scholen bestedet hebbende omme metter tijdt te doen leeren de Latijnsche Tale ende daer naer te brengen tot de Leytsche Academie op dat hy tot zijne Jaeren ghecomen wesende de Stadt ende tgemeene besten met zijn wetenschap zoude mogen dienen ende helpen bevorderen, en heeft daer toe gants geen lust ofte genegentheyt gehadt, dewijle zijne natuyrlicke beweginghen alleen streckten tot de Schilder ende Teycken Conste; § 3. Waer omme zy luyden genootsaeckt geweest zijn, haren Soon uyt de Schole te nemen, ende volgende zijn begeeren te brengen ende te besteden, by een schilder omme by de selve te leeren de eerste fundamenten ende beginselen van dien. § 4. Volgende dit besluyt hebben zy hem gebracht by den welschilderende Mr. Jacob Isaacxsz van Swanenburch, omme vanden zelven geleert ende onder wesen te werden, by den welcken hy gebleven is ontrent de drie Jaeren, ende also hy gheduyrende den zelven tijt, zoo seer toegenomen hadde dat de Const Lief hebberen daerinne ten hoochsten verwondert waeren, ende datmen genoechsaem konde sien, dat hy metter tijdt een uytnemende Schilder soude werden. § 5. So heeft zijn Vader goet ghevonden, hem te besteden ende te brengen by den Vermaerden Schilder P. Lasman, woonende tot Amsterdamme, op dat hy door den selven vorder ende beter mocht geleert ende onderwesen weder : § 6. By den selven ontrent ses maenden gheweest zijnde, soo heeft hy goet gevonden alleen ende op hem selven de Schilder Conste te oeffenen, ende te practiseeren : ende heeft daerinne soo geluckich gheweest dat hy geworden is, een vande tegenwoordighe vermaertste Schilders van onse eeuwe. § 7. Dewijle dat zijne Konst ende arbeijt, de Borgeren ende Innewoon-

deren van Amsterdamme ten hoochsten behaechde ende aengenaem was, ende dat hy veeltijden versocht werde omme 'tzy Conterfeytselen ofte ander stucken aldaer te maecken, zoo heeft hy goet ghevonden hem van Leyden te transporteren naer Amsterdamme, ende is dienvolghende van hier vertrocken ontrent den Jaere 1630. ende zijne woninghe aldaer ghenomen, ende is inden Jaere 1641 aldaer noch woonende.

(J. Orlers, *Beschrijvinge der Stadt Leyden*, second edition, Leyden 1641, 4°, p. 375.)

The first edition of Orlers appeared in 1614, and of course contained as yet no biography of Rembrandt; the third edition, published in 1760, gives the biography again unaltered.

As burgomaster of Leyden, Orlers had taken considerable pains over the biographies of the celebrities of his native city. He is of good repute as a historian, and as Rembrandt's first biographer, and also as his contemporary and fellow-citizen, he deserves the fullest confidence.

The names of Rembrandt's parents are correctly given; the date of birth, 1606, is supported by Rembrandt's own statement when he matriculated at the University (see above under No. 11). The matriculation further confirms Orlers' statement, that Rembrandt's parents at first intended him to follow a learned profession. Finally, the reason given for the removal to Amsterdam, and its date, " ontrent 1630 ", are in the main correct. We know from other documents (Nos. 19 and 20), that Rembrandt was still living at Leyden on March 8 and June 20, 1631, and that in the same year and at the beginning of 1632 he had already painted several citizens of Amsterdam, such as Nicolaes Ruts (1631), Maerten Looten (January, 1632), and Dr. Tulp at his Anatomy-Lesson (also early in 1632).

From Orlers' own words in another passage, occurring in the biography of Gerard Dou, we may give greater precision to the " ontrent 1630 ". Orlers says that Dou became Rembrandt's pupil on February 14, 1628, and that he remained " ontrent de drie jaren " with him. We may presume that the removal to Amsterdam severed the connection between master and pupil.

As all the facts advanced by Orlers which it is possible to test have proved correct, it is reasonable to assume the correctness of those we cannot check. Such are Rembrandt's apprenticeship to Jacob Isaacksz van Swanenburch and Pieter Lastman, and the duration of that apprenticeship, in the first case three years, in the second six months.

Orlers' notes are the foundations of all biographies of Rembrandt, and have consequently passed into the entire Rembrandt literature, into the older phase of this — van Leeuwen and Houbraken — with various distortions and printers' errors, into the more modern writings — Vosmaer, Michel, etc. — with a superior critical commentary.

No. 87. GERARD DOU REMBRANDT'S PUPIL 1641

§ 1. Parentage, birthplace and date; in 1622 he goes to his first teacher, the engraver B. Dolendo. § 2. After a year and a half, he goes to the glass-painter, P. Couwenhorn, with a view to becoming his father's assistant later on. § 3. His father takes him into his business at the end of two years and a half. § 4. As, however, Gerard was very foolhardy, the elder Dou feared some accident might happen to him on the high ladders, and made up his mind to let him become a painter. § 5. He took the youth, aged fifteen, on February 14, 1628, to the gifted and world-famed Rembrandt. §6. With Rembrandt he remained about three years and learned so much, that he became an excellent master, notably in small and highly finished pictures, whether of persons, animals, insects or other things. § 7. Everyone who sees them, is amazed at the daintiness of his pictures, which amateurs esteem highly, giving large prices for them.

GERRIT DOU

§ 1. Soon van Douwe Ians Zoon Glaesmaker, ende Marijtgen Ians dochter, is binnen de Stad Leyden gebooren inden Jare 1613. opten 7. April-is : zijn Vader siende dat hy lust ende begeerte totte Schilder-Konst hadde : heeft hem inden jaere 1622. bestedet by Bartholomees Dolendo, redelick goet Plaetsnijder, omme by den selven de eerste beginselen vande Teycken-konst te leeren : § 2. ende by den selven ontrent anderhalf jaer geleert hebbende, so heeft zijn Vader goet gevonden hem te brengen by den Kunstigen Glaes-schrijver Mr. Pieter Couwenhorn, op dat hy de selve konst mocht leeren, omme hem daer naer in zijne winckel tot het Glasschrijven te mogen ghebruycken : § 3. By denselven Mr. Pieter ontrent twee Jaren ende een half hem geoeffent en wel toegenomen hebbende, so heeft hem sijne Vader by hem in sijn winckel behouden, ende gebruyckt tot het Glaesschrijven ende Glaes-maecken, daer inne hy zijn Vader goede profijten ende diensten gedaen heeft. § 4. Dan siende dat hy so onvertsaecht was, in het opclimmen naer de glasen, so int stellen van nieuwe als het stoppen vande oude,

ende vreesende dat hem eenich ongeluck mocht overcomen, so heeft zijn Vader (alhoewel tegen zijnen danck) geresolveert hem van het Glaesmaecken te nemen, ende hem te besteden om de Konste van 't Schilderen te moghen leeren : § 5. ende heeft hem dienvolgende ghebracht ende bestedet in den Jare 1628. opten 14. Februarij, vijftien Jaren out sijnde, by den Konstrijcken ende wijtwermaerden M. Rembrant, daer van wy hier vooren gesproken hebben : § 6. By de welcke hy geweest ende geschildert heeft ontrent de drie Jaren, in welcken tijd hy so wel geleert ende toegenomen heeft inde selve Konste, dat hy daerinne geworden is een uytnemend Meester, insonderheydt in cleyne, subtile, ende curieuse dingen, 'tsy Persoonen naer het leven, Gedierten, Insecten ofte andere saken te Schilderen, § 7. dat een yder de selve siende over de netheyt ende curieusheyt van dien hem moet verwonderen : ende by de Lief-hebbers vande Konste in grooter waerden gehouden ende dier vercocht werden.

(J. Orlers, *Beschrijvinge der Stadt Leyden*, second edition, Leyden 1641, 4°, p. 377 *et seq.*)

For the trustworthy character of this author's statements, cf. the notes to No. 86.

The precise indication of the date on which Dou became Rembrandt's pupil — February 14, 1628 — and of the duration of his apprenticeship — about three years — is important, as showing that Rembrandt was still living in Leyden about February 14, 1631.

1641 July 24

No. 88. THE WILL OF REMBRANDT'S SISTER ELISABETH

This will, dated July 24, 1641, is included in the file of the notary A. Paedts of Leyden, and is mentioned in *Oud Holland*, 1887, v, p. 228, by Messrs. A. Bredius and N. de Roever in their *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, II, *Bijlage A, Rembrandt's Verwanten*. From this we learn that Elisabeth left all her property to her eldest brother, Adriaen, with the condition that he should pay his two brothers nine hundred gilders.

As the files of Leyden notaries in the State archives at the Hague are at present inaccessible, we are unable to give any further information on the subject.

This is the last mention made of Rembrandt's sister. Vosmaer says (p. 455), that she was still living in 1646, but does not give his authority for the statement.

No. 89. BAPTISM OF REMBRANDT'S SON TITUS

1641 September 22

Op den 22en September 1641 sijn gedoopt dese navolgende kinderen door d. Basius

Rembrant van Ryn, Saskya van Ulenburch Getuygen de secretaris Gerardus Loo, de heer Commissaris franchoys Kopal, Aeffgen Pieters, weduwe van domyne hoannis selvyus. *Titus.*

From the Doopboek of the Zuiderkerk of April, 1641 to December, 1650, first published by Dr. P. Scheltema, *De Kinderen van Rembrand, Aemstel's Oudheid*, 1863, v, p. 196 (1).

No. 90. REMBRANDT'S PICTURE BALAAM THE PROPHET VALUED IN PARIS

1641 November

§ 1. The painter Claude Vignon, in a letter to François Langlois, called Ciartres, begs the latter, if he should go to London, to greet the famous painter C. Poelenburg from him. § 2. If by any chance Van Dyck should have arrived there, he is also to greet him, and to let him know that he (Vignon) had the day before valued the pictures of Lopez, foremost among them being Titian's *Ariosto*. § 3. The collection is to be sold in the middle of December, together with many other curiosities, and a printed catalogue will be sent to England. § 4. If Langlois goes to Holland, he begs him to greet Moses van Wttenbrouck at the Hague, and to get a few small landscapes by him. § 5. Also a few Poelenburgs, which will be readily found in London or Utrecht. § 6. At Utrecht he is to greet Honthorst, and at Amsterdam Rembrandt, and he is to bring something by the latter. § 7. He might also tell him that he (Vignon) had the day before valued his *Prophet Balaam*, which Lopez had bought from him, and which, as mentioned above, is to be sold. § 8. Further, Langlois is to greet all their common acquaintances from Italy, Paris and elsewhere, and to bring back curiosities with him. § 9. Good wishes for his journey and his safe return, etc.

Al sig. Francesco Langlois detto il Ciartres.

§ 1. V. S. mi fara grazia essendo a Londra di salutare da mia parte il sig. Cornelio Poelembourg pittore celeberrimo, ed altre amici. § 2. E se per sorte vi fosse arrivato l'illustre sig. cav. Vandick, lo saluti umilmento a mio nome, e dicagli che

1. The spelling of the proper names in Scheltema's article is here corrected from the original.

jeri io feci la stima de' quadri del sig. Lopez; dove ce n'è di Tiziano; tra' quali ci è il ritratto dell' Ariosto molto eccellentissimo; § *3. che si venderanno a mezzo Dicembre prossimo con molte altre ricche curiosità. Del tutto se sie da notizia a V. S. e se ne manda una lista stampata in Inghilterra.*

§ *4. V. S. si ricorderà, passando in Olanda, di salutare all' Aja da mia parte il sig. Moisè Van Wtenbrouck pittore eccellente, e portar quà de suoi quadri di piccoli paesi.* § *5. Porti ancora de quadri del sig. Cornelio, che ne troverà facilmente a Londra, e a Utrech.* § *6. In quest'ultima città saluterà a mio nome il sig. Gherardo Honthoist; e in Asterdamme mi saluti anche il sig. Rembrant, e porti seco qualcosa del suo.* § *7. Gli dica pure, che io feci jeri la stima del suo quadro del profeta Balam, che comprò da lui il sig. Lopez*(1)*, il qual quadro si vendrà fra quelli sopradetti.*

§ *8. Del resto lascio alla prudenza di V. S. a salutare tutti quelli signori, che possiamo aver conosciuto in Italia, o in Parigi, ed altri luoghi. Porti altre curiosità.* § *9. Iddio condoca, e riconduca V. S. con sanità, felicità, e prosperità desiderata, accio chè al suo ritorno possiamo rinnovare per molto tempo la conversazione con l'ajuto del Signore Iddio, il quale io prego con tutta l'affezione del cuore di conservare la famiglia di V. S. etc. Jacopo Stella* (2).

1. *Il sig. Lopez, rammentato anche qui sopra, aveva fatto una considerabile raccolta di quadri in Parigi.*

2. *Non il Bresciano, ma professore Franzese.*

In vol. v, p. 270, P. Mariette, owner of the letter, and grandson of the writer, states that Claudio Vignon, pittore, and not Jacopo Stella, wrote the letter.

First printed in (Botari) *Raccolta di Lettere sulla Pittura, Scultura ed Architettura*, Roma, 1764, 4°, vol. iv, p. 303, No. CLXXXIX, from the original, at that time in the possession of Pierre Mariette. Reprinted with commentary, and translated into Dutch, in *Oud Holland*, 1894, XII, p. 238, by E. W. Moes, *Een Brief van kunsthistorische Beteekenis*. German translation in Dr. Ernst Guhl's *Künstlerbriefe*, second edition by Dr. Adolf Rosenberg, Berlin, 1880, II, p. 214.

According to Moes, *loc. cit.*, the letter was written in November, 1641, as Vignon first became acquainted with Van Dyck in January, 1641, and Van Dyck remained in Paris till November, 1641, and died on December 11, 1641. The sale of Alfonso Lopez' pictures must therefore have taken place about the middle of December, 1641. The printed catalogue has disappeared. Lopez (1572-1649) was, *inter alia*, agent of the King of France in Holland for the purchase of ammunition, victuals, etc. His name occurs repeatedly in the resolutions of the States General touching such dealings, between November, 1638 and March, 1641. He was also present at the sale of Lucas van Uffelen's collection at Amsterdam, April 10, 1639, when he bought Raphael's portrait of Castiglione. He also, as appears from Sandrart's dedication under R. van Persijn's print, brought Titian's so-called *Ariosto* (lately acquired by the London National Gallery), from Holland with him. Rembrandt's *Balaam* has disappeared, and no literary record of its existence has come down to us.

No. 91. PHILIPS ANGEL PRAISES REMBRANDT AND HIS MARRIAGE OF SAMSON

1641
October 18

§ 1. It is very praiseworthy, when we painters turn to account the achievements of our predecessors, as many contemporary masters have done. § 2. We should therefore turn over old dusty books, to get a good knowledge of history. § 3. To the knowledge so acquired, we must, in our drawings, engravings and pictures, add the results of our own reflection, in order to preserve our artistic freedom, not doing violence to historical fact, but at the same time adorning our works. § 4. The ancients proceeded thus, and also many famous contemporary painters, such as the world-famous Rembrandt, Lievensz, Backer, Bleecker and others. § 5. Thus the speaker has seen a *Marriage of Samson* by Rembrandt, in which this master mind showed his profound power of reflection, by representing the guests, not seated, but reclining round the table, as was the habit of the ancients, and as it still is of the Turks. § 6. To make it evident that this wedding was to be distinguished from others, Rembrandt represented Samson in the foreground with long hair. § 7. Secondly, Samson was in the act of propounding his riddle, taking hold of his left middle finger with his right thumb and middle finger. § 8. Some of the guests raise their beakers of wine, and others embrace. § 9. Although it was evident that this was a feast after the fashion of the times, yet it was also shown that it was a particular marriage feast. § 10. Rembrandt achieved this result by careful reading of history and intelligent reflection on its meaning.

§ *1. Het is ten hoochsten prijselick (Edele*

Geesten) dat wij ons ghewennen tot het geene de voorgheleefde Geesten betracht hebben, en noch van vele hedendaechse Meesters na ghekomen wert, § 2. ons bekomerende met neerstich de oude vermufte Boecken te doorsnuffelen om kennisse van Hystorien te bekomen, § 3. nevens welcke kennisse dan, als wy de selve willen door Teyckeninghe, Plaette, of Schilderije uytdrucken, onse hooghe naghedachten moeten voeghen, om onse gheorloofde vryheyt daer te beter onder te menghen, sonder krencken van den sin der Hystorien en meerder vercieringhe van ons werck, § 4. ghelijck de Oude ghedaen hebben, en vele vande teghenwoordighe vermaerde Geesten noch doen; als, daer is dien wijt-beruchten Rembrant; dien vermaerden Jan Lievensz; dien groot-geachten Backer; den aerdigen Bliecker; en veel meer anderen, dien ik (om kortheyts wil) overslaen, van weleke te sijner tijdt meerder van haer verdiende loff aen den dach ghebracht sal werden. § 5. Onder alle heb ick van Rembrant eens een Simsons-Bruyloft uyt-ghebeelt ghesien, waer van wy lesen by Iudicum 14 Cap. vers. 10 daer kond' men uyt bemercken hoe die kloecke Geest, door sijn hooge na-ghedachte die hy hier ontrent de eygentlickheyt van 't aensitten (of om beter te segghen, het aenleghen) der Gasten aen Tafel waer genomen had : want de Oude ghebruyckte Beddekens daerse op laghen, en sy en saeten niet gelijckerwijs wy nu aen Tafel sitten, maer laghen op haer ellebooghen, ghelijck sulex noch in die Landen ghebruycklick is onder de Turcken het welcke hy seer aerdelick verthoont hadde. § 6. Nu, om het onderscheyt te maecken tusschen dese Bruyloft, en andere Bruyloften, soo had' hy Simson op de voor-gront ghestelt met lanck hayr, tot een bewijs van datter noyt Scheermes op syn hooft gheweest en was. § 7. Ten anderen : was Simson doende aen eenighe die naerstich toe-luysterde met sin Raedtsel voor te werpen, sulex kond-men bespeuren aen sijn handen; want met syn rechter duym en middelste vinger had hy de slincke middel-vingher ghevat; een ghewoonlicke doch seer natuyrlicke acte, wanneer yemandt aen een ander wat door reden wil voorstellen en ghelijck alle Gasten niet tot een en de selve saeck gheneghen en syn, soo had hy anderen ghemaeet die verheucht waren, niet luysterende naer het Raetsel, § 8. maer steeckende een Fluyt met Wijn al lachende om hoogh; andere doende met kussen; § 9. in somma, het was een vroylicke Bruyloft en niet te min schoon de beweginge soo ware als die in onse hedendaechse Feeste ghevonden werden, soo had' hy niet te min onderscheyt genoech gemaeet datmense uyt onse Bruyd-lofs-Feeste wel onderscheyden konden. § 10. Siet, dese vrucht, der eygen natuerlicke uyt-beeldinge ontstont door de Hystorie wel gelesen en ondertast te hebben door hooge en verre na-ghedachten.

Speech made by Philips Angel at Leyden, on St. Luke's Day (October 18), 1641, and published the following year under the title : *Philips Angel's Lof der Schilderkonst*, Leyden. Willem Christiaens, 1642, 4°, p. 47. First quoted in modern literature by Vosmaer, first edition, p. 83.

§ 4. The Backer referred to is Jacob Adriaensz Backer (1608-1651); the Bliecker was probably Gerrit Claesz Bliecker (c. 1600-1656), rather than Dirck Bliecker, born in 1622. § 5. The eulogy of Rembrandt's *Marriage of Samson* passed from Angel into De Bie's *Gulden Cabinet van de edele vrye Schilder const*, Antwerp, Jan Meyssens, 1661, p. 361. The picture was painted in 1638, and is now in the Dresden Gallery, n° 1560 in the catalogue (Bode, Plate 222). In *Die Kunst für Alle*, 1904, xx, p. 111, Adolf Hölzel makes an interesting comparison of the composition of this picture with that of Leonardo's *Last Supper*. Concerning Angel and his speech, cf. P. J. Frederiks in *Oud Holland*, 1888, vi, p. 113 *et seq.*

No. 92. INSCRIPTION ON THE "NIGHT-WATCH" **1642**

Frans Banning Cocq Heer van Purmerland en Ilpendam Capiteyn
Willem van Ruytenburch van Vlaerding Heer van Vlaerdingen Leutenant
Jan Visscher Cornelisen Vaendrich
Rombout Kemp Sergeant
Reynier Engelen Sergeant
Barent Harmansen
Jan Adriaensen Keyser
Elbert Willemsen
Jan Clasen Leydeckers
Jan Ockersen
Jan Pietersen Bronchorst
Herman Jacobsen Wormskerck
Jacob Dercksen de Roy
Jan van de Heede
. . . . Schellingwou
Jan Brugman
Claes van Cruysbergen.

First accurately published by Dr. Johs. Dyserinck in the periodical *De Gids*, 1890, iv, p. 250. Earlier readings, as, for instance, those in the catalogue of the Rijksmuseum of 1881, on the back of Lundens' copy in the National Gallery, and on the former frame of the picture, were derived from Jan

van Dijck's inaccurate transcription, in his *Kunst en historiekundige beschrijving en aanmerkingen over alle die schilderijen op het stadhuis te Amsterdam*, 1758, p. 59.

The names appear on a shield painted on the right of the vaulted gateway in the background. Both shield and inscription are undoubtedly due to Rembrandt himself.

The name of the drummer Jan van Kampoort does not appear, and is known only from van Dijck.

We learn from Dyserinck, p. 251, and the sources of information quoted by him, that all the persons represented lived in the second division of the city, with the exception of the three officers. Jan Adriaensen Keyser was afterwards an innkeeper in the Handboogsdoelen, Reynier Engelen or Ingels was a Catholic advocate and afterwards a minister of religion at Outewael. Jan Pietersen Bronchorst was a cloth-merchant and later, in conjunction with Claes van Cruysbergen, made the declaration recorded under the dates 1658-59.

Cf. D. C. Meyer in *Oud Holland*, 1886, IV, pp. 199, 200, 209, on the three officers. The portraits of the other persons represented are recorded in Moes' *Iconographia Batava*, where their dates of birth and death are also given, as far as they are known.

1642
June 5

No. 93. THE WILL OF REMBRANDT'S WIFE SASKIA

§ 1. On June 5, 1642, at about 9 o'clock in the forenoon, Saskia van Uylenburch, lying ill in bed, but apparently sound in mind and memory, appears before the notary Mr. Pieter Barchman at Amsterdam. § 2. She commends her soul to God and her body to Christian burial, and declares her son Titus and any other children she may have, with their posterity, her heirs § 3 with this proviso, that her husband Rembrandt shall enjoy the usufruct of her property until such time as he shall marry again, and in the event of his remaining unmarried, until his death. § 4. He, on his part, shall feed, clothe and educate their child or children in a manner suitable to their station, until their majority or marriage, when he shall make a provision for them at his discretion. § 5. Children who die without issue are to leave their shares to their brothers and sisters, and the last surviving child — or if she should leave only one, then this one — shall make Rembrandt his heir. § 6. In this event Rembrandt shall be free to sell the property or to dispose of it in any way he may think fit, even before inheriting it. § 7. If, however, he should marry again or die under these circumstances, he is to make over one half of the whole property (including what may have fallen to him by virtue of clause 6), to his relations, and the other half to Hiskia van Uylenburch, Saskia's sister. § 8. In this event, Hiskia is to pay to each of Saskia's brothers, Ulricus and Idsert van Uylenburch, and to the children of her sister Jelletge, jointly, 1000 gilders. § 9. Rembrandt is under no obligation to furnish an inventory of the property to anyone or to give any security for the same, for Saskia can trust him to carry out her wishes conscientiously. § 10. Finally, the testatrix requests that her property may not be administered by any of the Chambers of Orphans, but that Rembrandt may deal with it on behalf of her heirs under age. § 11. She accordingly appoints him their guardian, and expressly excludes the Chamber of Orphans from the office. § 12. She declares the above to be her last will and testament. § 13. Declaration as to place, witnesses etc.

§ *1. In den name onses Heeren, Amen. In den jaere van de geboerte desselfs ons Heeren seshondert twee ende veertich den vyfden Juny, des morgens de clock omtrent negen ure, comparcerde de Joffrouw Saskia van Uylenburch, huysvrouw van den E. Rembrant van Rhijn, wonende binnen deser stede, my Notaris wel bekent, hoewel sieck te bedde leggende, nochtans haer memorie ende verstandt wel gebruijckende, als 't uijterlyck bleeck, § 2. dewelcke nae recommandatie haerder ziele aen Godt Almachtich ende des lichaems ter Christelycker begravinge tot haere erffgenamen geinstitueert heeft, als sij doet bij desen, Titus van Rhyn, haeren soon, mitsgaders alle d' andere wettige kint ofte kinderen, die sy noch soude mogen procreëren, ende, bij voorafflijvicheijt van d' een off d' ander derselver, hunne respective, wettige nasaeten by representatie; § 3. mit die conditie nochtans, dat de voorsz. Rembrant van Rhijn, have man, tot herhuwens, ofte niet herhuwende tot stervens toe, in volle possessie ende vruchtgebruyck van alle hare testatrices naertelatene goederen sal blijven sitten; § 4. mits den voors. kint ofte kinderen nae synen staet ende gelegentheijt in cost, clederen, schoolgaen ende alle andere nootdrufticheden eerlyck opbrengende tot derselver respective mondige jaren ofte huwelycken state toe, als wanneer de testatrices voors. man henluden sal doteren ofte andersins medegeven ende uytsetten, soo als hij in discretie verstaen sal te behoren. § 5. Willende voorts sij testatrice, dat alle de gaederen, bij de voors. kinderen uijt kraehte deses te genieten, erven ende succederen sullen van 't eene kint sonder wettige geboorte stervende, op d' anderen, tot de laetste toe, ende de*

laetste mede stervende, ofte in cas sy testatrice niet meer als één kint naerlaet, ende 'tselve insgelijcx sonder wettige naesaet comt te sterven, op den voors. Rembrant van Rhijn, haeren man, § 6. sullende de voors. Rembrant van Rhijn, in sulcken gevalle de voors. goederen van de voors. kint ofte kinderen, als voren te erven, mogen verhandelen, verteren ende andersins sijne vrije wille ende geliefte daermede doen; § 7. behoudelijck dat ten overlijden ofte ten herhuwen van den voors. Rembrant van Rhijn d'eene helft van alle de goederen, die hy alsdan bevonden sal werden te hebben (daaronder medegerekent, 't gene van de goederen, bij hem van den voors. kint ofte kinderen als voren te erven, te dier tijt overschiet) erven ende succederen sal aen sijne sijde, linie ende bloede, ende d' andere helft op Joffrouw Hiskia van Uylenburch, mits dat de voors. Hiskia van Uylenburch, haer testatrices suster, in soodanigen cas daervan uytkeren sal aan den E. Ulricus van Uylenburch, advocaet voor den hove van Frieslant, haer testatrices broeder, ende aen den E. Idsert van Uylenburch, Capiteyn-luytenant van des Colonels Alves compagnie, mede haeren broeder, elcx de somme van duijsent guldens, ende aen de kinderen van Jelletge van Uylenburch, haere suster, te samen gelycke duijsent guldens; § 9. sonder dat nochtans de voors. Rembrant van Rhijn, haer testatrices man, verbonden sal sijn aen iemant ter werelt te leveren eenige staet ofte inventaris van de voors. goederen, off oock gehouden wesen in eenige falcidie, off dienaengaende eenige cautie te stellen, alle welck sy testatrice den voors. haer man expresselyck remitteert bij desen als vertrouwende, dat de voors. haer man syne conscientie dienaengaende seer wel sal quyten. § 10. Entelyck ordonneerde de testatrice, dat gene van haer naertelatene goederen tot eeningen tijde bewesen ofte aengegeven sullen werden op eenige weescamer, maer dat alle deselve, ten regarde van haer testatrices onmondige erffgemaen ofte erffgenamen geregeert ende geadministreert sullen werden bij den voors. Rembrant van Rhijn, haer man; § 11. tot welcken eynde sy testatrice den voorsz. haeren man tot voochd over de voors. onmondigen, mitsgaders tot administrateur derselver goederen constitueert, item alle weescameren ende derselver ordonnantien, specialijck mede deser stede (behoudens hare reverentie), uijtdruckelijck excludeert.

§ 12. Alle welck voors. is, verclaerde sij testatrice te wesen haer testament ende uyterste wille, die sij begeerde, dat 't sij als sulcx ofte als codicille, gifte ter cause des doots ofte andersins, soo die best bestaen mach, vast ende onverbrekelijck sal werden onderhouden.

§ 13. Aldus gepasseert binnen Amsterdam ter woonstede van haer testatrice, staende op de Breestraet omtrent de Sint-Antonis-sluys, ter presentie van Rochus Scharm ende Joannes Reijniers, geloofwaerdige getuijgen, hiertoe specialyck versocht ende overgestaen.

J. Reijniers. *Saskia van Ulenborch*
R. Scharm. *Dit getuyge ick*
Pieter Barcman.

First published, from the original in the file of the notary P. Barchman in the notarial archives of Amsterdam, by Dr. P. Scheltema; *Rembrand*, 1853, p. 61-64.

The testamentary dispositions were the customary ones of the period, applied to the particular case : the children to inherit the whole estate; the surviving parent to enjoy the usufruct till his death or re-marriage, subject to the maintenance and endowment of the children, of whom he is appointed guardian; the exclusion of the Chamber of Orphans from appraisement of the property and guardianship of the children. The cases provided for in §§ 5-9 did not arise. When Rembrandt died in the beginning of October, 1669, his and Saskia's grandchild, Titus' little daughter, was still alive.

No. 94. DEATH OF REMBRANDT'S WIFE

1642
June 14

Rombertus Ockema, son of Doede Ockema and Jelcke van Ulenburgh, Saskia's sister, made a number of entries in his album of family events. Those bearing upon Saskia and her nearest relatives occur under the heading :

Notabilia quaedam.

Avus meus maternus Rombertus Ulenburgh obijt Leouardiae die 3a mens Junij 1624 [*= June 13, Greg. St.*].

Siuckien Aesinga eius uxor obijt den 17en Junij 1619 [*= June 27, Greg. St.*].

Saske Uienburgh matertera magna e vivis decessit Leouardiae den 16en martij 1634 [*= March 26, Greg. St.*].

Jelcke Ulenburgh mater mea charissima obijt Ilst den 29 Octobris 1637 [*= Nov. 8, Greg. St.*].

Doede van Ockema pater observantissimus demigravit Couerdiae den 20 Augusti 1637 [*= August 30, Greg. St.*].

Rombertus Ulenburgh patruus obijt Leouerdiae den .... 1631.

Antie Ulenburgh matertera obijt Franekerae den 9 Novembris 1633 [*= November 19, Greg. St.*].

Titia Ulenburgh matertera obijt Flessengiae den 5 Junij 1641 [= *June 15, Greg. St.*].

Saske Ulenburgh matertera obijt Amsterodami den 4 Junij 1642 [= *June 14, Greg. St.*]

Gerardus à Loo materterae Hiskiae maritus obijt in pago St. Annae opter Bilt den 26en Decembris 1641. [=*January 5, 1642, Greg. St.*]

First published by W. Eekhoff, in his *De Vrouw van Rembrandt*, p. 35, from the original album of Rombertus Ockema, then in the author's possession. Eekhoff's transcription (and also the entries under our No. 37 above, based on his), do not take into account the fact that the dates given by Rombertus are Old Style (Julian Calendar), the use of which was adhered to in Friesland till 1700, though the New Style (Gregorian Calendar) had been adopted throughout the rest of Holland.

1642 June 19

No. 95. THE BURIAL OF REMBRANDT'S WIFE SASKIA

Graftboek der Oude Kerk
1 Januari 1641—31 December 1654.

Anno 1642 Junij 19 *Sasjen van Wijlenborgh, huysvrow van Rembrant van Ryns komt van de Brestraat f. 8. —*

From the Begraefregister of the Oude Kerk at Amsterdam. First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 59.

1642 July 9

No. 96. REMBRANDT BUYS A GRAVE IN THE OUDE KERK AT AMSTERDAM

The sexton Seger Fransz declares before the notary that he has sold Rembrandt a grave in the Oude Kerk under the small organ, and has received payment to the last penny.

9 Julii 1642 compareerde Seger Fransz, graeffmaecker van de Oude Kerck binnen deser stede, en heeft..... vercocht ende overgedragen mits desen aen Rembrandt van Rhyn schilder binnen deser voorsz. stede, een enckel graffstede, gelegen in de voorn. Oude Kerck onder het Cleyn Orgel, in het Kerckboek geteeckent met No. [*167* (1)] *in de vierde laech, en bekende... betaelt te sijn den lesten penningh metten eersten... etc.*

First published from the file of the notary L. Lamberti, of Amsterdam, by A. Bredius and Mr. N. de Roever, *Oud Holland*, 1887, v, p. 219. *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, II. Mentioned by the same authors in *Oud Holland*, 1885, III, p. 95.

Rembrandt sold the grave again October 27, 1662.

1642 December 17

No. 97. ANNOUNCEMENT OF SASKIA'S DEATH TO THE AMSTERDAM CHAMBER OF ORPHANS

§ 1. Declaration of Saskia's burial on June 19, 1642; she lived in the Anthoni Breestraat, and left one child, a minor. § 2. Her will of June 5, in which she had excluded the Chamber of Orphans from the guardianship, is produced. § 3. Rembrandt is to administer the entire estate, without giving account to anyone. § 4. Hendrick Uylenburch agrees to these conditions on December 17, 1642, in the presence of F. de Vrij and S. de Rijck.

§ *1. Sasgen van uylenborch op de breestraat over St. tonis sluys, 't 2e huys, den 19 de ...1* [*child, a minor*].

§ *2. Testamen gepasseert den 5 Juni 1642 voor den notaris mr pieter barcman, vertoont, waerby de weescamer is gescludeert. § 3. sulex dat Rembrant van Rhyn de weduwenaer vermach te blyven sitten in den geheelen boedel sonder bewijs te doen. § 4. Waerinne hendrick Uylenburch consenteerde, den 17 December 1642. Praesentibus Fred. de Vrij en Symon de Rijck, weesmeesteren.*

From the Begraefregister of the Oude Kerk in the archives of the Amsterdam Chamber of Orphans, first published by Dr. P. Scheltema, *Rembrand*, 1853, p. 64.

It was the duty of the sextons to give notice to the Chamber of Orphans of deceased persons who had left children under age; the Chamber then took the steps necessary for the safeguarding of their rights. As Hendrick Uylenburch, the art-dealer, declared himself satisfied with the will, probably as Saskia's nearest relative living in Amsterdam, the matter was settled for the Chamber of Orphans, until, on May 17, 1656, Rembrandt appeared before it and made over his interest in his house to his son Titus, still under age.

1643 February 7

No. 98. JUDGMENT GIVEN IN REMBRANDT'S FAVOUR BY THE COURT OF FRIESLAND

On February 7, 1643, judgment was given by the Court of Friesland in the matter of an appeal as between Dr. Ulricus Ulenburch, acting on behalf of Rembrandt as guardian of his and Saskia's child

1. The number is missing here, but is given in *Oud Holland*, III, p. 95.

and Dr. Arnoldus Jellema, the advocate of Dirck Alberts. The Court pronounces in favour of Rembrandt, orders the sale of a house and a yard to be proclaimed again before the church and the Court on February 28, and condemns Dirck Alberts in costs.

Unpublished extract from the *Civiel Sententienboek van het Hof van Friesland van 1643* in the State archives at Leeuwarden. The document is of such slight interest in its connection with Rembrandt that we do not transcribe it here. It is not known what the case in dispute was.

1644

No. 99. VALUATION OF A PICTURE BY REMBRANDT

In the year 1644, the Amsterdam art-dealer, Johannes de Renialme, gave a number of pictures as security, among them :

Een priester van Rembrandt, valued at f. 100.

First published by A. Bredius in the *Amsterdamsch Jaarboekje* of 1891, p. 62 : *De Amsterdamsche Kunsthandel in de XVIIe eeuw.*

1644

No. 100. EPIGRAM BY VONDEL ON REMBRANDT'S PORTRAIT OF ANSLO

Op Kornelis Anslo.
Ay, Rembrant, mael Kornelis stem.
Het zichtbre deel is 't minst van hem :
't Onzichtbre kent men slechts door d'ooren,
Wie Anslo zien wil, moet hem hooren.

First printed in Vondel's *Verscheiden Gedichten* of the year 1644, p. 136. Unger, Vondel's latest editor, dates the poem 1640, on the ground that Rembrandt's red chalk drawing of Anslo, with this poem beneath it, in the Albertina, is signed *Rembrandt f. 1640.*

He was mistaken. The red chalk drawing in question, which was made for the etching, is in the British Museum, and most probably Vondel did not write the verses for this at all, but for the etching of 1641 (Bartsch, n° 271), or the picture of the same year in the Berlin Museum (Bode, Plate 282).

The poet's fantastic request to Rembrandt to paint the *voice*, has often been cited. Speech is, in fact, very happily suggested in the Berlin portrait.

Two other little poems of Vondel's are referred to pictures of Rembrandt's : *Op de schildery van Mejoffer Anna Wijmers* (*Hollantsche Parnas*, 1660, p. 146; complete edition of 1682, p. 602), to Rembrandt's portrait of Jan Six' mother (Bode, Plate 280), and *Op den gelerden en beleefden Heer Joan Six* (complete edition, p. 571), either to Rembrandt's etching of 1647 (Bartsch, n° 285) or to the portrait belonging to the Six family (Bode, Plate 371). But the painter is not clearly indicated by Vondel, and there is nothing to show that he really meant Rembrandt.

No. 101. PORTRAIT OF REMBRANDT'S FATHER IN A LEYDEN INVENTORY

1644 February 23

In the inventory of Sybout van Caerdecamp[1] of Leyden, the following entry occurs on February 23, 1644 :

Een out mans tronie sijnde 't conterfeytsel van den Vader van Mr. Rembrant.

First published in *Oud Holland*, 1887, v, p. 219, from the file of the notary W. van Leeuwen, of Leyden, by A. Bredius and Mr. N. de Roever, in *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, II.

If this is an evidence, that a painted portrait of Rembrandt's father was known to the public as early as 1644, it follows from the document given below under date of February 2, 1679, that Rembrandt's contemporaries were also familiar with the etched portraits of Harmen Gerritsz. Emile Michel was the first to point out that the head now universally accepted as that of the artist's father (Bode, Plates 20, 25, 27-31[2] and Bartsch, n°s 292, 294, 304, 321 and 374), is the only one for which the distinction can be reasonably claimed[3] (p. 41 of his work : *Rembrandt, sa vie, son œuvre et son temps*, Paris, 1893; English edition, vol. I, p. 42).

No. 102. A LANDSCAPE BY REMBRANDT IN A SALE AT DELFT

1644 March 15

On March 15, 1644, the property of Boudewijn de Man, formerly a collector of taxes, was sold on his death. Among the 64 pictures sold was :

No. 22 : Een Landschap van Reynbrant... f. 166.0. —

1. The Caerdecamps were personally acquainted with the van Rijns; in 1654 Jan van Caerdecamp lent a sum of money to the widow of Adriaen van Rijn. *Oud Holland*, v, p. 219.

2. Plate 26, in the Nantes Museum, has proved to be a copy. On the other hand, n° 18 in the Amsterdam Rembrandt Exhibition, from the Fleischmann collection, London, is a portrait of Rembrandt's father.

3. A. Jordan's counter-arguments in the *Repertorium für Kunstwissenschaft*, XVI, p. 298 *et seq.* seem to me unconvincing.

First transcribed from the file of the notary M. van Assendelft by A. Bredius, *Gemäldepreise in Holland um 1650*, in the *Zeitschrift für bildende Kunst*, 1883, p. 229.

The prices obtained at this auction were very high generally. An animal-picture by R. Savery and a church by B. v. Bassen, which would have been put at from six to ten gilders in the ordinary valuations of the day, both fetched more than the Rembrandt, namely f. 174 each. A school by D. v. Baburen went for a price which would hardly be exceeded in these days — f. 605. The catalogue is given in full by Bredius, *loc. cit.* above.

1645 May 3

No. 103. SALE OF THREE DRAWINGS BY REMBRANDT AT LEYDEN

1645

Fol. 9 Debit	*3 Mey voor 3 teyckeninge* (1) *van rembrant . f 2. 18. — by Sr Stock betaelt*
Fol. 9 Credit	*3 Mey Doctoor Hogeveen credit van dese nevenstaende 3 teyckeninge van rembrant f. 2. 18. — (betaelt).*

From the Schilder-Schultboek of the Guild of St. Luke at Leyden, 1644, first published by A. Bredius, *Obreens Archief*, v, p, 175 : *De boeken van het Leidsche St. Lucas-Gilde.* The buyer was the oft-mentioned Monsr Hendrick van der Stock, the seller Dr. Gerrit Aelbertsz van Hoogeven. Both were amateurs, not artists, but they were the first to sign the deed of foundation of the Leyden Guild.

1645 June 29

No. 104. CHRISTIAEN HUYGENS COPIES AN OLD MAN BY REMBRANDT

§ 1. Christiaen writes to his brother Lodewijk, that he and his brother Constantijn are now painting with dry colour, which process is known as " doeselen ". § 2. If Lodewijk could see what he (the writer) had done yesterday, he would no longer prize Spanish lead. § 3. He had copied a head of an old man by Rembrandt so perfectly, that the difference was scarcely perceptible. § 4. But for the time and trouble it would cost him, he would send Lodewijk the head.

§ 1. Pingimus nos nunc coloribus siccis quod pingendi genus doeselen appellant, § 2. si videas quod hac ratione heri feci, nihil prorsus plumbum Hispanicum facias, § 3. imitatus sum effigiem senis a Rembrando factum coloribus cum oleo, ut vix differentiam videas, § 4. transmississem artis specimen sed nimio labore et tempore constant.

29 jun. 1645

Monsieur Monsieur L. Huygens
ten huyse vande heer van Zuylichem
In 's Gravenhage.

1. The word " printen " was written in the first instance.

First published in the *Œuvres complètes de Christiaen Huygens*, vol. 1, p. 12, from the original letter in the Huygens collection of the Royal Academy of Science at Amsterdam.

Constantijn the younger and Christiaen Huygens had just gone to Leyden University at the time. They matriculated on May 12, 1645. Their father, Constantijn Huygens the elder, gave them a syllabus, dated May 9, in which, among other directions, we find : " ab undecima ad meridiem picturae operam dabunt " (p. 4).

Ad § 1. " Doeselen " was evidently a kind of pastel-painting. § 2. Spanish lead = pencil, black lead. § 3. The " vix differentiam videas " of course applies more to the similarity achieved between the two processes than to the quality of the copy.

1646 March 17

No. 105. REMBRANDT'S LAWSUIT IN RESPECT OF THE ESTATE OF HIS FATHER- AND MOTHER-IN-LAW

Dr. Rombartus Ulenburch, representative of Rembrandt van Rhijn, living at Amsterdam, guardian of Saske Ulenburch, his wife, brings the action against Dr. Arnoldus Jellema, advocate of Dirck Alberts, bookseller of Leeuwarden. The plaintiff declares, that on March 24, 1632, the defendant bought at public auction a piece of land in the Frisian village of Nijemirdum, then used by the farmer Jetse Jacobs, with the exception of 4 " pondematen " (1) *of meadow-land, which had remained in the possession of Ulenburch's heirs. Dirck Alberts therefore owes Rembrandt the eighth part of the purchase-money of 1100 gilders, i. e. 137 gilders 14 stuivers, due in May, 1632, 1633, 1634, as appears from the conditions of sale* sub *A. The defendant is dilatory in his payments of the purchase-money, and cannot be induced to make them without legal action. The Court is urged to make him pay the amount due, with interest and damages.*

The defendant in the first instance, denies Rembrandt's right to plead as guardian of his wife, seeing that she is dead. He admits that the land was knocked down to him at the auction, but declares that he protested against this at the time ; this the plaintiff knows very well and has often ad-

1. A Frisian square measure.

mitted. Further, the attestation sub *B. C. shows, that the purchaser was to have the whole piece of land used by the farmer, which fetched a rental of 44 gilders; and if the four "pondematen" are taken from it, it will not fetch half this rent. This is shown by the document marked C. D. in which the whole property is offered for sale. The defendant offers to pay for such land as he has actually got.*

The Court, however, on March 17, 1646, ordered him to pay the eighth part of the 1100 gold gilders as demanded, with interest and damages, and the costs of the action.

Unpublished extract from the *Civiele Sententieboek van den Hof van Friesland* in the State archives at Leeuwarden. The document is of such slight interest in its connection with Rembrandt that we do not transcribe it here.

1646 July 10

No. 106. A FEMALE PORTRAIT BY REMBRANDT IN AN AMSTERDAM INVENTORY

Among the assets of the bankrupt Deonys de Glabays, an inventory of which was made at Amsterdam on July 10, 1646, is the following item :

Een vrouwe Contrefeytsel met bloemen van Rembrant.

Unpublished extract taken by A. Bredius from the Amsterdam archives.

Of the extant pictures painted before 1646, those to which the entry might with most probability be applied are the *Flora* of 1633 in the Duke of Buccleuch's collection (Bode, Plate 186), that of 1634 in the Hermitage (Plate 189) and that in the Schloss collection, painted about 1633-34 (Plate 190).

1646 November 29

No. 107. PAYMENT MADE TO REMBRANDT IN THE NAME OF FREDERICK HENRY

The Prince orders his treasurer Willem Ketting de Jong, to pay Rembrandt the painter of Amsterdam, 2400 carolus-gilders for two pictures, a *Nativity* and a *Circumcision*, which Rembrandt has painted and delivered to him.

Ordonnantieboek van 1641-1647.

Fol. 442. Syne Hooch[t] ordonneert hiermede synen Tresorier en Rentmeester Generael, Willem Ketting de Jong, te betaelen aen N. Rembrant, schilder tot Amsterdam, de somme van twee duysent vier hondert Carolusgulden, ter saecke dat hy ten dienste van Syne Hoochheyt heeft gemaeckt ende gelevert twee schilderijen, d'eene van de geboorte Christi, en d'ander van de besnijdinge Christi, Ende mits enz. . . . . 2400 : 0 : 0.

's Gravenhage, desen XXIX November 1646.

From the *Ordonnantieboek van Frederik Hendrik* first published by C. Vosmaer in the *Kunskronyk*, 1861, p. 39.

The *Nativity* came to the Munich Pinacothek with the Passion series so often mentioned above [1]; the *Circumcision*, however, which was with these pictures in the Electoral Gallery at Düsseldorf before the year 1706 (van Gool, II, p. 538) has disappeared. It was probably the composition, a copy of which has been removed from the Salzdahlum Gallery to that of Brunswick (n° 241 in the catalogue of 1900). The suggestion put forward in the catalogue, that G. v. d. Eeckhout may have been the copyist, is quite groundless.

1646 December 31

No. 108. PICTURES BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the inventory of... the widow Anna Blommerts, drawn up December 31, 1646, these two entries occur :

Een turxce tronye van Rembrandt.

Een oude vrouwtge geschildert van Rembrandt.

Unpublished extract made by A. Bredius from the file of the notary J. C. Hoogeboom, of Amsterdam.

"Turcxe tronye" indicates studies of heads with turbans or some such Oriental accessories, like those at Windsor Castle (Bode, Plate 49), St. Petersburg (Plate 146) or Munich (Plate 147). The three-quarters length of an old woman, holding a pair of spectacles on a book in her lap, at St. Petersburg (Bode, Plate 263), the portraits of Rembrandt's mother (Plates 19, 21 and 24) and the old woman of 83 in the National Gallery are small pictures of old women painted by Rembrandt before 1646.

1647

No. 109. PAINTED COPY OF REMBRANDT'S ECCE HOMO AS AN ALTAR-PIECE AT HELA

The following fact shows how widely Rembrandt's etchings were diffused, soon after their execution : in the year 1647, the Dantzic burgomaster, Adriaen von der Linde, placed a painted copy of the Ecce Homo *(Bartsch, n° 77) as altar-piece in the church recently built and fitted up by him at Hela, on the peninsula of that name in West Prussia. The picture bears the monogram A. v. L. and the date 1645.*

Although this communication, which I owe to the Director of the Kaiser-Friedrich Museum in Posen, Prof. Dr. Ludwig Kaemmerer [2], is not strictly

1. Cf. our No. 48.

2. Cf. also : *Die Bau und Kunstdenkmaler der Provinz Westpreussen*, 1884, I p. 71.

speaking a historical document, it is of historical interest, as showing the popularity and the wide circulation of this work of Rembrandt's.

In the same church there is also a painted copy of the *Large Crucifixion* (Bartsch, n° 81), undated, but of the same period, and in the Town Hall of Reval there is a copy of Bartsch n° 77, painted by J. v. Aken in 1667.

1647 March 28

No. 110. PICTURES BY REMBRANDT AND OTHER VALUABLES BARTERED FOR ROPES, MASTS AND IRON

On March 28, 1647, Martin van den Broeck makes an agreement with Andries Ackersloot, in which he pledges himself to hand over gold, diamonds, silver plate and a number of pictures, receiving in exchange, ropes, masts, and 800 gilders worth of iron.

Among the pictures were :

1. *Een contrefeytsel van Rembrants vrouw.*
2. *'t Contrefeytsel van Rembrant.*
3. *Abraham mette drye engelen van Rembrant.*
4. *De minnemoer van Rembrant.*
5. *Een landschap van Rembrant.*

Unpublished extract made by A. Bredius from the file of the notary J. v. d. Ven, of Amsterdam.

It is impossible to say which of the many portraits of Rembrandt and Saskia are here indicated. Possible examples, among the portraits of Saskia are : Bode, Plates 150, 152-156 and 264; among those of Rembrandt : Bode, Plates 14, 16, 18, 61, 163-169, 171-176 and 255-261. The *Abraham with the Angels* may have been the St. Petersburg picture, Bode, Plate 223. No portrait of Rembrandt's Nurse (Geertghe Dircx, see under Nos. 113, 117, 118, 120-123) is known, and for the landscape we have a choice of Plates 229-235, 341, 572 and 573.

1647 April 8

No. 111. COPIES AFTER REMBRANDT IN THE HAGUE INVENTORIES

In the register of public sales of pictures, etc., held at the Hague from April 8, 1647 onward, are the following entries :

1. Lyste van de schilderyen, toebehoorende Enoch Much ende Michiel van Tongerloo.

No. 21. Een naer Rembrant (Purchaser Joh. Wichmans).

2. Schilderijen toebehoorende Monsr. Rossetter. No. 8. Een naer Rembrant (as originally written : *principael van Rembrant... f. 6. 15.* — (Purchaser Verwijk).

Unpublished extract made by A. Bredius from the original in the municipal archives of the Hague. The register was kept in view of the tax of 2 $^1/_2$ o/o levied by the town on the proceeds of auctions.

1647 June

No. 112. PICTURES BY REMBRANDT VALUED BY H. UYLENBURCH

Certain pictures, part of the property of the deceased widow of Reyncke Gerrits, were valued by Hendrick Uylenburch in June, 1647. Among them were :

Een cleyn trony gedruckt [a printed, i. e. engraved head] *van Rembrant. . . . . 0.16.0.*

Twe gedrukte bortjes [engraved subjects] *van Rembrandt, synde een rottevanger* [rat-catcher] *en een besnydenis* [Circumcision] *Christi 0.16.—*

Een trony na Rembrant van Dirck van Santvoort . . . . . 10.—.—

Een trony van Rembrandt. . . . f. 60.—.—

Een Ecce Homo gedrukt van Rembrandt. 6.—.—

Pictures by other masters were valued as follows : S. de Vlieger f. 90.—; J. Both f. 50.— and f. 60.—; C. Saftleven f. 42.—; D. Santvoort f. 12.—; P. de Neyn f. 16.—; Govert Flinck (portraits) f. 36.—, f. 30.—, f. 40.—; P. van Santvoort (landscape) f. 42.—; P. Claesz f. 36.—; A. v. Ostade f. 24.—; 2 P. Codde, the two f. 36.—; B. Peeters f. 6. 6. — and C. Moeyaert f. 6.—.

From the file of the notary L. Lamberti, Amsterdam; extracts quoted by Mr. N. de Roever, *Oud Holland*, 1889, VII, pp. 33 and 35, from notes furnished by A. Bredius.

The *Rât-catcher* is the etching, Bartsch n° 121, the *Circumcision* the small composition, Bartsch n° 48, the *Ecce Homo* Bartsch n° 77. The last was published by H. Uylenburch. His valuation has therefore a double interest. No copies by D. v. Santvoort after Rembrandt are now extant, though there are a few scriptural subjects by him quite in Rembrandt's manner, such as the *Supper at Emmaüs* in the Louvre and two similar subjects in a private collection at Moscow.

1648 January 24

No. 113. GEERTGHE DIRCX' WILL

On January 24, 1648, Geertghe Dircx, widow of the trumpeter Abraham Claesz, and some time nurse to Rembrandt's son Titus van Rijn, had her will made by the notary Laur. Lamberti of Amsterdam. She is "siecklick van Lichaem". Titus is appointed sole heir, on condition that he gives the portrait of the testatrix and a hundred carolus gilders to Trijntje, the daughter of Pieter Lambertsz Beetz of Hoorn. Geertghe's mother is to receive only her legal share, consisting of the wearing apparel, with the exception of the gold ornaments. Octaef Octaefsz. was one of the witnesses.

First mentioned by A. Bredius and Mr. N. de Roever in *Oud Holland*, 1885, III, p. 95, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, and *Oud Holland*, 1890, VIII, p. 175.

The text is as yet unpublished.

Cf. Nos. 117, 118, 120-123.

1648 March 12

No. 114. HEADS PAINTED BY REMBRANDT IN A ROTTERDAM INVENTORY

On March 12, 1648, an inventory of the property of the deceased Tryntge Pieters, widow of Crijn Hendricksz Volmarijn, painter and art-dealer at Rotterdam, was handed over to the Chamber of Orphans by the guardians of the children.

Among the pictures, which numbered over 200, the following are noted, without any distinguishing details :

Twee troentjes (little heads) *van Rijnbrandt.*

First published by P. Haverkorn van Rijsewijk, *Oud Holland*, 1894, XII, p. 146, *Rotterdamsche Schilders.*

1649

No. 115. H. HEERSCHOP A PUPIL OF REMBRANDT?

Van Eynden and van der Willigen, in their Geschiedenis der vaderlandsche Schilderkunst, of 1816, vol. I, p. 65, mention a portrait-drawing of Hendrik Heerschop in their possession with a circumscription to the effect that the sitter was a Haarlem painter and a pupil of Rembrandt. The original is said to have been painted in 1649, when the artist was twenty-two.

Both picture and drawing have disappeared. The writers do not state when the drawing was made. As the circumscription is uncorroborated by other documents, or by the character of Heerschop's art, it would be rash, taking into account the numerous forged drawings of this kind, to place too much reliance on the assertion, or to include Heerschop in the list of Rembrandt's pupils solely on such evidence, as has been done by art-writers down to the latest period. Cf. the remarks under No. 119 (1).

1649 June 9

No. 116. PICTURE BY REMBRANDT IN A LEYDEN INVENTORY

Among the pictures included in the marriage-portion of the bride of Cornelis Thymansz van Geesdorp, tailor, of Leyden, was

Een vierkant stuck van Rembrandt. . f. 6.—

Among the other pictures valued were : a Jul. Percellis f. 15.—; Droochsloot f. 8.—; de Haen f. 5.—; Dirck Davidtsz f. 8.—; van Swanenburch f. 7.—; two by Voorcamp f. 8.—; all in ebony frames.

Unpublished extract taken by A. Bredius from the file of the notary K. Outerman of Leyden.

In September 1653 the tailor married again, and his pictures were valued by a female appraiser. Cf. No. 148.

1649 June 28

No. 117. DRAFT OF AN ARRANGEMENT BETWEEN REMBRANDT AND GEERTGHE DIRCX

§ 1. Geertghe Dircx, widow of Abraham Claesz, assisted by a guardian (to be chosen by her for this purpose), appears with the honourable and far-famed painter Rembrandt van Rijn before a notary. She declares that she was formerly nurse to Rembrandt's son Titus, and that afterwards she lived for a long time in Rembrandt's house. § 2. All she possesses — though this is little and insufficient for her maintenance — she earned in Rembrandt's service. § 3. This consideration moved her, on January 24, 1648, to leave her entire property to Titus van Rijn. § 4. Since leaving Rembrandt's house, she has found that it will be impossible for her to live on her income, and she has accordingly begged her former master, to make an agreement with her in respect of her maintenance. § 5. In accordance therewith, Rembrandt agrees to give her, between the date of the agreement and the New Year, 200 gilders, in instalments, deducting what he has already given her, and so enabling her to redeem the silver and gold things that she has pawned. § 6. In addition, he engages to give her annually till her death, 160 carolus gilders for her decent maintenance, payment to be first made on June 28, 1650, and thereafter at the end of every year. § 7. And this in satisfaction of all claims Geertghe has or may have had on Rembrandt, without any exception whatever, § 8. and only under the express condition that Geertghe honestly abides by her will of January 24, 1648, in favour of Titus. § 9. Geertghe further promises so to conduct herself that the " Roosring " with diamonds, and all the other property she is to redeem, shall be free and unencumbered at her death. § 10. It is further stipulated that neither the pension of 160 gilders nor her other property shall be in any way charged as against her debts. § 11. The contracting parties have no further claims one upon

1. Since writing the above, I have heard from Mr. H. Ph. Gerritsen of the Hague, that competent connoisseurs have pronounced it the work of T. H. Jelgersma, an 18th century artist, and attach no importance to the circumscription.

another. § 12. If Geertghe contravenes this agreement, her pension will cease, and she will be obliged to pay back all she has so far received.

§ 1. Compareerde... Geertghe Dircx. Weduwe van zal: Abraham Claesz. geass^t. met... (not filled in) *als haren voogd in desen gecooren, ter eenre, ende den eersamen, wijtvermaerden Schilder Rembrant van Rhijn, ter andere zijde, verclarende ende bekennende d'voorn. Geertghe Dircx: hoe dat zij 't Soontghe van de voorn. Rembrant, genaemt Titus van Rhijn, jonger sijnde, hadde droogh gemint*[1] *ende daernae een geruymen tijd gewoont bij d'voorn. Rembrant, § 2. ende haer goederen, die doch weynich ende nochtans haer niet en kennen voeden, meest ende tsijnen huyse gewonnen, § 3. al 't welck haer beweeght heeft, dat zij op den 24 January 1648 voor my Notario al haer goed, 't welck sy soude mogen comen natelaten, gemaeckt heeft op Rembrants voorsz. soontje (Titus) van Rhijn;*

§ 4. Ende alsoo d'voorn. Geertghe Direx, tsedert dat sy gegaen is uyten huysen van Rembrant op een camer woonen, bevint, dat zy van haere middelen niet eerlyck totten eynde haeres levens en soude kennen leven, maer geschapen deselve in corten tijd altemael te verteeren ende te niet souden loopen, soo hadde sij aen de voorn. hare gewesene Meester Rembrant versocht, tot behoudenis van haer en hare middeltgens, met haer in te gaen een accoord, twelck Rembrant consenterende, verclaerden sijl (ieden) metten anderen onwederroepelijck geaccordeert te sijn..... te wetene:

§ 5. Eerstelijck sal d'voorn. Rembrandt van Rhijn aen de voorn. Geertghe Direx soo nu soo dan, tusschen dit ende nieuwe jaer eerstcomende, om haer goed, dat verset is, van silver en gout wederom te lossen, en haer alsoo tenemalen te redden, onder de cortinge van tgunt hij haer reets heeft verschoten, noch soo veele geven, dattet samen bedragende de somme van tweehondert car: guldens eens. § 6. Ende daerenboven noch tot haer eerlijck onderhout ende alimentatie jaerlijcx de somme van hondert en tsestich car: guldens haer levenlangh gedurende ende langer niet, in te gaen op den 28en Juny 1650 eerstcomende ende te betalen telckens ten eynde van yder jaer. § 7. Ende dit voor ende in voller betalinge van alle gelden en pretensien, die d' voorn. Geertghe Dircx onder haer meester voorn^t. eenichsints gehad heeft ofte soude mogen hebben, alsook 'tgunt zij op hem in eenigerley manieren souden kennen pretenderen, tsij uyt wat oorsaecke tselve soude mogen wesen, niets uytgesondert, bedacht ofte onbedacht. § 8. Onder desen uytdruckelijcke conditie nochtans, dat het Testament twelck zij Geertghe Direx op den 24 January 1648 voor mij Notaris en seeckere getuyghen heeft gemaeckt ten behoeve van het Soontghe van de voorn. Rembrandt van Rhijn, sal blijven onverbreeckelijck, gelijck sij tot seeckerheyt van dien, bij desen 't selve is approberende, te niet doende alle andere makingen van uyterste willen, bij haer tsedert tot date deses toe, ofte oock voor tmaecken vant voorsz. Testament gemaeckt. § 9. Belovende voorts zij Geertghe Direx haer nu soo te comporteren en eerlijck te dragen, dat d'roosringh met diamanten neffens al haer ander goet, dat sij tegenwoordich noch is hebbende, ende mede tgunt sij mette voorn. penninghen lossen sal, op haer overlijden vrij ende onbelast bij haer sal nagelaten worden. § 10. Is mede geaccordeert, dat de hondert tzestich gulden 'sjaers, noch haer ander goet, niet en sal mogen worden aengesproocken ofte uytgewonnen voor eenighe hoedanige schulden bij Geertghe Dircx gemaeckt ofte hierna te maecken; onder die conditie staet Rembrant toe haer dselve toe te geven en anders niet. § 11. Belovende partijen ten wederzijden, elck int zijne, desen accoorde nae te komen, onverbreeckelijck zonder hiernae eenige pretensie meer op malcander te maecken, tsij waeruyt tselve soude mogen wesen. Onder verbant, etc. *§ 12. Op peene soo Geertghe Direx contrarié doet, van te sullen metter daet vervallen van de voorsz. 160 gulden 'sjaers, ende daerenboven noch datelijck uytkeeren al 't gunt sij ontfangen soude mogen hebben, zonder echter eenich pretens te mogen maecken.*

1. Droogh gemint; a Dutch term, meaning a child's nurse, as distinguished from a wet-nurse.

First published from the original in the file of the notary L. Lamberti, of Amsterdam, by A. Bredius and Mr. N. de Roever, in *Oud Holland*, 1885, III, p. 97, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*.

The document is merely a rough draft, unsigned.

The date June 28, 1649, is inferred from § 6, which states that the pension is to be paid at the end of each year, and for the first time on June 28, 1649.

Cf. the commentary at the end of No. 123.

No. 118. GEERTGHE DIRCX SUMMONS REMBRANDT TO APPEAR BEFORE THE COURT

1649 September 25

On September 25, 1649, Geertghe Dircx summons Rembrandt to appear before the Court of Matrimonial Affairs and Offences. He does not attend. The Commissary orders Winckelman (the executive officer) to call him. He is fined for non-appearance.

Geertie Dirrcx Eysscheresse contra Rembrant van Rijn, schilder gedaagde.

Commissariss. verlenen default ende ordonneren Winckelman te roepen Rembrant voorsz. op de boeten van de Caemer. Actum den 25 Septembris 1649 Praesentibus Schellinger ende Abba.

First published in *Oud Holland*, 1899, XVII, p. 5, by A. Bredius, *Nieuwe Rembrandtiana*, from the "Huwlijks Krackeelregister der Kamers van Huwelijksche Zaken en Injurien" in the Amsterdam archives; communicated by Mr. Johan E. Elias.

According to the "Handvesten ofte Privilegien ende Octroyen der Stad Amstelredam", 1748, II, p. 647, persons so summoned were bound by the ordinance of August 28, 1586, to appear before the Chamber for matrimonial affairs and disputes. The maximum penalty for non-appearance was: for the first time, one gilder; for the second, three gilders; for the third time, ten gilders.

Cf. the commentary under No. 123.

1649 October 1

No. 119. CONSTANTIJN A. RENESSE A PUPIL OF REMBRANDT?

Inscription on the back of a drawing in the Boymans Museum at Rotterdam:

De eerste tijckening getoont by Rem Bramt in jaer 1649 den 1 October het waert voor de tweede mael dat ick bij Rembrandt geweest bin.

The drawing itself represents Daniel in the Lions' Den, and is inscribed:

C. Renesse inventor et fecit 1652.

First published by Vosmaer, *Rembrandt*, 1868, p. 234.

The two inscriptions contradict one another. If the drawing was made in 1652, it cannot have been shown to Rembrandt on October 1, 1649. The date and signature on the recto have all the appearance of a genuine and contemporary inscription. We must therefore reject that of the verso, and with it the sole evidence that Renesse was directly the pupil of Rembrandt, although the few etchings and drawings by him now extant show very plainly that his art was greatly influenced by Rembrandt. The only extant picture by him, the family group in the Czernin Gallery, Vienna, is far less Rembrandtesque in character.

The inscription on the back was probably added by some one, with the idea of making the drawing more interesting, a device often adopted by forgers such as J. Stolker, C. v. Noorde and C. Ploos van Amstel.

1649 October 1

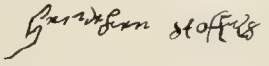
No. 120. DECLARATION MADE BY HENDRICKJE STOFFELS IN REMBRANDT'S CASE AGAINST GEERTGHE DIRCX

§ 1. On October 1, 1649, Hendrickje Stoffels, spinster, appeared before the notary L. Lamberti, and declared upon her honour, in lieu of oath, that on the foregoing June 15, Rembrandt, in her presence and that of Trijntje Harmans, had made the following arrangement with Geertghe Dircx, who had been living with him, but who wished to leave his house. § 2. As soon as the agreement should be legalised, Rembrandt would pay Geertghe a sum of f. 150, and thereafter an annual pension of f. 60 till her death. § 3. If she required more, he would give her more at his discretion. § 4. But only on condition that the will she had made in favour of Titus should remain unaltered, and that she should make no further claims on Rembrandt.

§ 1. Den eerste October anno XVI^c negenenweertich compareerde Hendrickje Stoffels, vrijster, out 23 jaren, ende heeft bij haere vrouwe waerheijt in plaetse van eede, ten versoecke van den E. Rembrant van Rhijn, schilder, geattesteert..... dat op den 15^e Juny lestleden (als wanneer Geertghe Dircx, Weduwe van zal^r Abraham Claesz, Trompetter was in sijn leven, die aldaer eenighe tijdt hadde gewoont ende wilde van daer scheyden ende van hem affgaen) d'voorn. Requirant ende d'selve Geertghe Dircx, in presentie van haer Comparante ende van Trijntje Harmans, huysvrouw van Jan Pietersz, Constapel, hebben gemaeckt (over eenighe differentien, die den Requirant op haer hadde) accoort in de volgende manieren, te wetene:

§ 2. Dat d'voorn. Requirant heeft toegestaen, dat soo haest 't navolgende accoord, den rechten genoech zijnde, gestelt ende bevesticht soude sijn geweest, d'voorn. Requirant aen de voorsz. Geertghe Dircx soude betalen hondert en vijftich gulden Capitael eens, ende voorts jaerlicx haer leven langh de somme van (hondert?) *tsestich gulden, § 3. ende daerenboven indien sijt van noode hadde, noch soud adsisteren jaerlicx 't sijnen discretie tot haer eerlijcke nootdruftcheijt. § 4. Onder die conditie nochtans, dat het Testament, 't welck zij ten voordele van des Requiranten Soontge doen gemaeckt hadden voor mij Not^r soude moeten blijven onverandert, ende dat*

Geertghe geen pretensies meer op den Requirant soude mogen maecken; sonder arch of list, etc.



From the file of the notary L. Lamberti. First published in *Oud Holland*, 1885, III, p. 96, by A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis.*

In § 2. the sum is given as " tsestich gulden ". This should no doubt read " hondert tsestich gulden ". Either the notary made a mistake, or Hendrickje was wrong. Sixty gilders would have been too small a sum for the most modest pretensions, and everywhere else the sum is spoken of as f. 160. Cf. No. 117, § 6, § 10; No. 121, § 4; No. 123, p. 3.

Cf. also the commentary at the end of No. 123.

1649 October 14

No. 121. DECLARATION OF OCTAEF OCTAEFFSZ TOUCHING THE CONDUCT OF GEERTGHE DIRCX

§ 1. On October 14, the shoemaker Octaef Octaeffsz declares, at the request of the "wijt vermaerden" painter, Rembrant van Rhijn, that he was present when the former made the agreement with Geertghe Dircx described under No. 120. He repeats the conditions there noted, and declares in conclusion:

§ 2. That on October 10, 1649, he was present in Rembrandt's kitchen, with Geertghe and the notary, for the purpose of signing the agreement, that Geertghe had become violent and unreasonable, and would not allow the document to be read over to her, much less sign it, though the notary had explained to her, that it contained nothing but the conditions already laid down.

§ 2. dat hij op den 10den October 1649 sijnde neffens my Notario ende d' voorn. Geertge Dircx in de koocken van den Requirant om 't accoord te teeckenen, d'selve Geertge Dircx tegen den Requirant seer hevich en onredelyck heeft uytgevaren, willende 't accoord niet hooren lesen, veel min tekenen. Ende niettegenstaende dat ick Notaris haer mondelingh seijde, dat 't accoordt niet anders inhouden soude als dese conditien.

§ 3. These conditions are repeated. § 4. Geertghe admits that these conditions were agreed upon, but she refuses to sign nevertheless; if she should become ill, she would require a maid or a nurse, and then the f. 160 would not be sufficient. § 5. Though Rembrandt professed himself willing to give more in this case, Geertghe nevertheless refused to sign.

§ 4. ende dat daermede alle actien ende pretensien, die d'een op d'ander soude mogen hebben, souden dood ende te niet sijn d'voorn: Geertge Dircx wel heeft bekent die conditien soo waren geaccordeert, maer dat sij 't accoort niet en wilde teeckenen, nemende tot een uytvlucht bij sieckte ende andere swackheden een meyt ofte bewaerster, ende sulcx meer jaerlicx als hondert zestich gulden nodich te hebben, § 5. 't welck, alhoewel den Requirant seyde sulcx tzijner discresie te sullen verbeteren, heeft de voorn. Geertge Dircx geen accoord voor die tijd willen teeckenen. Gedaen, etc.

From the file of the notary L. Lamberti. Extracts first published p. 97 *loc. cit.* under No. 120.

Cf. the commentary at the end of No. 123.

1649 October 16

No. 122. REMBRANDT FAILS FOR THE SECOND TIME TO APPEAR BEFORE THE COURT

The Commissaries of the Matrimonial Court authorise the executive officer to summon Rembrandt for the second time. He incurs the second penalty.

2e

Commissarissen verlenen default aende eysschersse ende authoriseren Jan Winckelman hem te roepen op de 2 boeten, Actum den 16 Octobris 1649, praesentibus Mr. Hendrick Hooft, Cornelis Abba ende Jacob Hinlopen.

First published *loc. cit.* under No. 118.

Cf. the commentary at the end of No. 123.

1649 October 23

No. 123. REMBRANDT, SUMMONED BY GEERTGHE DIRCX, APPEARS BEFORE THE COURT

§ 1. The plaintiff declares, that the defendant had made her verbal promises of marriage, in token of which he had given her a ring, and had repeatedly had sexual intercourse with her. She therefore demands that he should marry her, or provide for her maintenance. § 2. The defendant denies the promise of marriage, and declares that he is not called upon to admit the alleged misconduct and that the plaintiff must prove it. § 3. The commissaries decide that the defendant shall pay the plaintiff f. 200.— instead of f. 160.— and this annually till her death. § 4. For the rest, they approve the terms of the agreement discussed on October 14 before the notary L. Lamberti.

Geertie Dircx, Wede, Eysschersse contra Rembrant van Rijn Gedaechde.

§ 1. D'eysschersse verclaert dat de Gedaechde haer mondelycke trouwbeloften heeft gedaen ende haer daer over een rinck gegeven, zeyt daer boven

van hem beslapen te sijn tot diverse reysen, versoeckt van Gedaechde getrout te mogen werden, ofte andersins dat hij haer onderhout doe.

§ 2. De Gedaechde ontkent d'eysschersse beloften van trouw gedaen te hebben, maer verclaert niet te behoeven te bekennen, dat hij bij haer heeft geslapen, zeyt voorders dat d'eysschersse 't selve doceert ende doe blijcken.

§ 3. Naer verblijff van perthijen geven Commissarissen als goede mannen voor uytspraeck dat de Gedaechde sal uijtkeren aen de Eysschersse in stede van hondert ende sestich gulden, de somne van tweehondert car: guldens, ende dat Jaerlijx geduijrende haer leven, § 4. blijvende voort alles conform het contract bij de Gedaechde in Judicio overgeleyt van date den 14 Octobris A^e. 1649, onder de hand van Lourens Lambertj Not: Publicq alhier ter stede gepasseert. Actum den 23^en October A^e. 1649, presentibus Bernhart Schellinger, Cornelis Abba ende Jacob Hinlopen.

First published *loc. cit.* under No. 118.

This document concludes the record of Rembrandt's quarrel with his nurse, Geertghe Dircx.

We subjoin a commentary on the documents relating to the case, given under Nos. 113, 117, 118, 120-123, which may throw some light on the episode.

The documents mentioned under the dates March 2 and May 18, 1656, should also be taken into consideration.

Geertghe Dircx, widow of the trumpeter Abraham Claesz, came to Rembrandt's house after the death of Saskia as nurse to Titus, an infant of one year old (No. 117, § 1).

She possessed nothing at the time (Ibidem, § 2).

Rembrandt loved her and, according to her account, repeatedly had sexual intercourse with her (No. 123, § 1).

She further asserts that he promised her marriage (Ibidem).

In any case he gave her a ring and other rich presents, for on leaving she declared that everything she possessed had been got in Rembrandt's house (No. 123; No. 117, § 2).

Rembrandt wished these presents (*inter alia* the "roosring" with diamonds) to return to Titus after Geertghe's death (No. 117, § 9).

It is therefore probable that they formerly belonged to Saskia.

Geertghe became attached to Titus and in her will dated January 24, 1648, made him her sole heir (No. 113).

Shortly afterwards, she quarrelled with Rembrandt, and it was decided that she should quit his house (on June 15, 1649, she was still in it: No. 120, § 1; on June 28, 1649, she had left: No. 117, § 4).

Rembrandt promises her a yearly pension of 160 gilders, on condition that she holds to the terms of her will above mentioned (No. 117, §§ 6-8).

Geertghe must have been a highly excitable woman, or have gradually become so, for she even refused at last to allow the conditions agreed upon between Rembrandt and herself to be read over to her (No. 121, § 2).

On September 25, 1649, she summoned Rembrandt to appear before the court (No. 118).

Rembrandt did not appear, but made another attempt to come to an agreement with her out of court (No. 121, October 10, 1649).

He made a draft of a new agreement (No. 123, § 4; October, 14, 1649).

On October 16, 1649, Geertghe summoned Rembrandt for the second time (No. 123).

He did not, however, appear before the third summons, when he laid the contract of October 14 before the Court (No. 123, § 4).

Meanwhile Geertghe had pawned some of the presents made her by Rembrandt, which he greatly valued. He promises to give her the money to redeem them. Firstly, on June 15, 150 gilders (No. 120, § 2) and later, as much as 200 gilders (No. 117, § 9).

He further promised her — evidently on June 28, 1649[1], — a pension of 160 gilders, and in the event of her requiring more to enable her to live modestly but decently, a larger sum, according to his discretion (No. 117, §§ 6, 10; No. 121, § 4; No. 123, § 3).

On October 23, 1649, the Court increased the yearly pension to 200 gilders, but for the rest, obviously decided in favour of Rembrandt, for it approved the draft-agreement he laid before it (No. 123, § 4).

No. 124. A PICTURE BY REMBRANDT IN A PRIVATE COLLECTION AT AMSTERDAM

1649
November 5

On November 5, 1649, a picture in the possession of Paulus Ramers and Agatha de Bruyn of Amsterdam was valued as follows:

Een out manstronie [head of an old man] *door Rembrant. . . . . f. 42.*

Unpublished extract made by A. Bredius from the file of the notary J. Weer, of Amsterdam.

Other valuations made were: Rustic subjects by J. M. Molenaer, f. 14.— and f. 6.—, a naked Woman by [A.] van Nieulandt f. 6—, Soldiers and

1. For the grounds on which this date is fixed, cf. the note to No. 117.

Peasants by Pieter Potter f. 24.—, and three nude Figures by P. Codde f. 72.—.

About 1650 No. 125. REMBRANDT SKETCHES LANDSCAPES IN THE NEIGHBOURHOOD OF AMSTERDAM

On the reverse of a drawing by Rembrandt in the Heseltine Collection, London, representing a road on the bank of a river, with a group of trees, are the following lines in Philips Koning's handwriting :

Dees tekeningh vertoont de buitenamstelkant
Soo braaf getekent door heer Rembrants eygen hant.

P. Ko :

Neither drawing nor inscription is dated, nor is it possible to determine the date exactly. From the style of the drawing, however, it would seem to have been executed about 1648 or 1649. De Buiten-Amstel-Kant is the left bank of the river Amstel, before it enters the town at the toll-houses. Rembrandt often drew the place, *inter alia* in a series of drawings in the Duke of Devonshire's Album, reproduced by Lippmann, n°s 53, 54, 64, 67, 71 and 82*a*.

The inscription was first mentioned in the manuscript inventory of the Valerius Roever Collection at Delft; *Catalogus van mijne verz. v. Teekeningen 't zedert den jare 1705 tot heden 31 Dec. 1731.*

Rembrandt.

de buiten Amstelkant met de pen gewassen. f. 3.—(1).
Op de andere zyde staat geschreven met de hand van zyn discipel P. Koning :
deez' tekening vertoont de buiten Amstel kant
zo braaf getekent door Heer Rembrandt's eygen hant.

About 1650 No. 126. REMBRANDT SKETCHES ORIENTAL WOODEN FIGURES

On the reverse of two studies of an Oriental wooden figure are the following inscriptions in Rembrandt's handwriting :

na een ostindies poppetje geschets

and

na oostind. poppetje

These drawings were among the property left by H. R. H. the Grand Duchess of Saxony, born Princess Sophie of the Netherlands, and were bought for her from a Dutch dealer by the Grand Duke Charles Alexander in 1896. For further details, see Hofstede de Groot, *Die Handzeichnungen Rembrandt's*, under n°s 541, 542.

The date of the inscriptions is somewhat uncertain. The drawings belong to the period of Rembrandt's full maturity. The wooden figures were probably in his possession before his bankruptcy.

1. The price paid by Roever.

No. 127. A POETICAL EULOGY ON A PICTURE BY REMBRANDT IN THE MAERTEN KRETZER COLLECTION 1650

Konstkabinet van Maerten Kretzer, 't Amsteldam. Gedrukt by Nicolaes van Ravensteyn, CIƆIƆCL.

Ick sal niet poogen uwe roem
O Rembrant met mijn pen te malen
Elck weet wat eer dat ghy kont halen
Wanneer ick slechts Uw name noem.

The poem, by Lambert van den Bos, of which these four lines form one of the 120 strophes (1), is examined and annotated at length in *Oud Holland*, 1884, II, p. 111 *et seq.*, *Vondeliana*, II, *Vondels handschriften* (*Vervolg*) by J. H. W. Unger. It eulogises the principal pictures of this once famous collection (2).

The commentator leaves it an open question whether the two pictures, *Christ and the Canaanitish Woman* (3) and the *Adoration of the Magi*, eulogised in six previous verses on p. 115 as works of the " Leyder Kindt ", were by Rembrandt or Lucas van Leyden. In my opinion the term could only have applied to the latter, for Rembrandt was never so designated, and besides this, a return to Rembrandt in the passage quoted above, without any reference to the pictures by him already eulogised, would be extraordinary. It is not known what picture by Rembrandt was in Kretzer's collection.

1. Unger gave the number of stanzas incorrectly as 98.

2. Among them works by Titian, Bassano, Lastman, Rubens, Jordaens, Poelenburgh, ter Brugghen, Frans Floris, Pinas, Houthorst, J. B. Weenix, Andrea del Sarto, Moro, Jan Hals (nicknamed : de Gulden Ezel), Sandrart, A. Both, Ravesteyn, Albert Dürer, de Wit, Sotte Kleef, Porcellis, Mirabel, van Dyck, Vlegels, W. Kay, Fabritius, van Laer, J. D. de Heem, P. v. d. Bos, J. Asselijn and Lievens.

3. Not the *Adultress* as Unger supposes. The passages Matth. xv, 22-28 and Mark xii, 24-30 are paraphrased.

1650
February 20

No. 128. A PICTURE OF DANIEL BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the inventory of one Pieter Croon of Amsterdam, a bankrupt, drawn up February 20, 1650, is the following entry :

In 't voorhuys

Een schildereytge van Daniel van Rembrandt gedaen met een swarte lijst.

Unpublished extract made by A. Bredius from the Amsterdam archives.

The only extant picture by Rembrandt dealing with the history of Daniel is the prophet's *Vision* in the Berlin Museum (Bode, Plate 332). But this is too large ($0^{m},96^{cm}$; $1^{m},16^{cm}$) to have been described as a " schildereytge " i. e. little picture.

1650
June 17

No. 129. A DECLARATION MADE BY REMBRANDT TOUCHING THE ACQUISITION OF DRAWINGS BY DE LA TOMBE

§ 1. On June 17, 1650, Rembrandt, at the request of the painter Jacob Ritsma, declared before the notary P. van Velsen, that about two years ago, shortly after the sale of L. van Beyeren's pictures, Ritsma had brought a book of drawings to his house. § 2. From among these, he took seven or eight that pleased him, paying Ritsma f. 24.—, which the latter was to remit to the person who had given him the commission. § 3. Meanwhile, Pieter de la Tombe being a frequent visitor at his house, he had shown him the drawings, which were by La Tombe's brother. § 4. La Tombe had praised the drawings and seemed desirous to buy them, whereupon Rembrandt had explained that though he had paid f. 24.— for the drawings, he did not know if he should get them for that. § 5. Pressed by La Tombe, he had at last told him, that he had had the drawings from Ritsma. § 6. A few days later, Ritsma brought back the money, saying that his principal would not sell the drawings at the price. § 7. Hereupon La Tombe came again, brought back the drawings and sold them to him for f. 24.—

§ 1. Op huyden den 17en Junij 1650 compareerde voor mij . . . . . den E. constryken Rembrant van Rijn, schilder binnen desen stede, ende heeft ter requisitie van Jacob Ritsma, mede schilder, by ware woorden . . . . . verclaert . . . . dat omtrent twee jaeren geleden, corts nae de vendue der schilderijen van Leendert van Beyeren, de requirant hem deposant heeft comen veylen en tsijnen huyse gebracht een bouck met seeckere teyckeningen, § 2. waeruyt hij seven off acht stucx, die hem aenstonden, genomen en geldt voor geboden heeft, ende eyntelijck een somme van 24 guldens daervoor geboden en den requirant aengetelt heeft, ende dat op behagen van sijn requirants meester, off se hem daervooren affstandich waeren off niet. § 3. Ondertusschen is Pieter de la Tombe verscheyde malen bij hem deposant gecomen, om de cunst te sien, vragende nae wat nieus en heeft hij deposant de gemelde teyckeningen laten sien, seggende, dat wat raers was van sijn, La Tombe's, broeder gedaan. § 4. Denselven La Tombe prees de teyckeningen en maeckte semblant, die selffs te willen coopen. Hij deposant seggende, dat 24 gulden aen gelt daerop gegeven hadde en niet te weten offse daer vooren behouden soude, § 5. soo versocht hy La Tombe, te weten dengene, die deselve teykeningen hem geveylt hadde, dat hij deposant in 't eerst niet en heeft willen seggen. Twee a drie dagen daernae is den voorn. La Tombe weder bij hem deposant gecomen, instandelijck versoeckende te weten dengeene, die hem de gemelde teyckeningen gebracht hadde, dat hij deposant, eyntelijck gedaen en den requirant genomineert heeft. § 6. Corts daeraen is de requirant weder bij hem deposant gecomen, 't gelt wederom brengende, seggende, dat sijn meester de teyckeningen daervooren niet affstandich waren. § 7. Daerna is de gemelte La Tombe weder bij hem deposant gecomen seggende, dat hij de gemelte teykeningen van de requirant gecoft hadde, voor tselffde gelt, dat hij deposant daervooren geboden hadde, en presenteerde deselve teyckeningen hem deposant weder over te laten, gelijck hij deposant die weder van La Tombe overgenomen, heeft. Gedaen, etc. Rembrandt van Rhijn.

From the file of the notary P. van Velsen, of Amsterdam. First published in *Oud Holland*, 1890, VIII, p. 177, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

It appears from this document that Rembrandt, through the agency of Ritsma, offered some unknown person f. 24.— for seven or eight drawings by La Tombe, paying down the sum in advance. Later, Pieter de La Tombe intervened, induced the seller to demand the drawings back, and then sold them himself to Rembrandt for the same price. It is obvious that he wanted the commission Ritsma would otherwise have had. Ritsma's reason for getting Rembrandt to make the declaration is unknown.

Jacob Ritsma was a Groningen painter, practising

at Amsterdam. Certain details concerning him are given in note 4, *Oud Holland*, VIII, p. 176.

Pieter de la Tombe was the art-dealer from whom the etching, Bartsch n° 67, took the name "La Tombe's prentje" or "la petite Tombe." Salomon de la Tombe, the painter and draughtsman, was his brother; there are, however, some drawings by Pieter in existence.

For Leendert van Beyeren cf. our Nos. 39, 51 and 58.

1650 July 4

No. 130. DECLARATION MADE BY NEIGHBOURS TOUCHING THE CONDITION OF GEERTGHE DIRCX

This deposition, made on July 4, 1650, before the notary J. Croese of Amsterdam, and sworn to before the burgomasters, is mentioned in our No. 165, but has not yet been traced. It probably contained statements as to Geertghe's excited state of mind.

1651

No. 131. A PICTURE BY REMBRANDT IN A DELFT SALE

At the sale in 1651 of the property of the deceased Jan Jacobsz Goeree, widower, whose wife, Judith Willemsdochter van Vliet, died September 12, 1650, a number of pictures were put up to auction, among them :

Een Reynbrant . . . . . f. 60.—

Unpublished extract made by A. Bredius and the late A. H. H. van den Burgh from the file of the notary Georgijn of Delft.

The Rembrandt was the most expensive of the pictures. Other works were valued as follows : Ostade f. 26. 5.—, Houckgeest f. 36. 5.—, Saftleven f. 18.—, Van der Poel f. 23. 5.—, P. v. Asch f. 44.—, f. 20. 10.—, f. 15.—. Jan Thomas f. 23.—, Van Goyen f. 30.—, P. Mulier f. 21.—, f. 19.—, f. 15. 15.— and f. 7.—, Bramer f. 20.— and f. 16.—, Palamedes f. 5.—, Vosmaer f. 14.—, f. 6. 10.—, Vromans f. 17. 10.— and W. v. Vliet, stepfather of the deceased, f. 8. 10.—.

1651

No. 132. INSCRIPTION ON AN ETCHING AFTER REMBRANDT

On the etching by J. Suyderhoef (Bartsch II, p. 141, n° 84), after Rembrandt's portrait of Eleazar Swalmius, are six verses by H. Geldorpius :

Aldus draacht Swalmius een kron van grauwe haren
Geboren uit de zorg van vijftich min vier jaren
Die hy aan 't kerkeroer als gauwe stierman staat
etc. concluding with : *van zijn wacht ontslaat*
and in addition :
Rembrandt pinxit, J. Suyderhoef sculpsit, P. Goos excudit.

Swalmius became minister in the village of Poortugaal near Rotterdam in 1605 ; in 1651 he had therefore stood at the helm of the church for "vijftich min vier" = 46 years. The etching with the inscription must accordingly have been executed in 1651, and it is highly probable that the original picture dates from the same year. It cannot therefore be identical with the portrait in the Antwerp Museum, which represents Swalmius in a similar attitude, but is dated 1637 (Bode, Plate 226).

Bartsch, *loc. cit.* above, mentions three copies of Suyderhoef's plate, one by J. Brouwer, one by A. Conradus, with the address J. Tangena, and one anonymous, with the address P. Goos.

1652

No. 133. PICTURE OF A LAUGHING MAN BY REMBRANDT

In the inventory of one Herman van der Ceel, who died at Delft in 1652, the following entry occurs :

Een laggende tronie van Reynbrant.

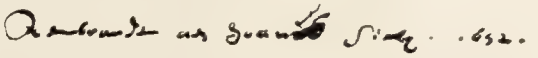
Unpublished extract made by A. Bredius from the file of the notary J. v. d. Houve of Delft.

Among the laughing heads painted by Rembrandt before 1652 are the portraits of himself at the Hague (Bode, Plate 12), Nordkirchen (Plate 15), Paris, Warneck collection (Plate 161), and the Saskia at Dresden (Plate 151).

1652

No. 134. REMBRANDT SIGNS HIS DRAWINGS IN JAN SIX' ALBUM

In Jan Six' family album, "Pandora", Rembrandt made a drawing of Homer reciting his poems, with the inscription :



Rembrandt aen Joannus Six, 1652.

A second drawing in the album, of Jan Six' mother seated at a window, is signed :

Rembrandt f. 1652.

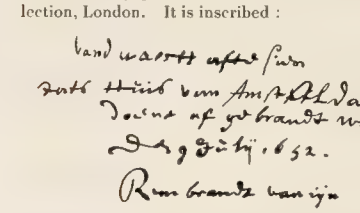
Cf. for these drawings *Oud Holland*, 1893, X, 1, p. 157, Jhr. Dr. J. Six, *Iets over Rembrandt*, *Id. Oud Holland*, 1897, XV, p. 1 *et seq.* *De Homerus van*

Rembrandt, where there is a reproduction of the Homer drawing with the inscription. Both drawings are reproduced in Lippmann and Hofstede de Groot's *Handzeichnungen Rembrandt's*, II, 6 and 54.

1652 July 9

No. 135. REMBRANDT DRAWS THE RUINS OF THE AMSTERDAM TOWN HALL

On July 9, 1652, while the new Town Hall of Amsterdam was being built, the old Town Hall behind it was burnt down. Rembrandt stationed himself in the weighing-office opposite, or somewhere close by it, and made a drawing of the ruins on a sheet of paper, now in the J. P. Heseltine collection, London. It is inscribed :



vand waech afte sien stats Huis van Amsteldam doent af gebrandt was
den 9 Julij 1652
Rembrandt van rijn

This drawing is entered in several old sale catalogues, among others that of the Van der Linden van Slingeland sale of August 22, 1785, at Dordrecht, n° 176, and that of Pieter Oets, January 31, 1791, at Amsterdam, Art-book A, n° 30. Facsimiled in Lippmann's *Handzeichnungen Rembrandts*, n° 38.

There is a similar drawing of the ruins, without an inscription, in the Ducal Museum at Brunswick. There are also many old copies; among others that mentioned by Vosmaer (p. 550), as in the Van der Willigen sale.

1652 July 24

No. 136. A PICTURE BY REMBRANDT IN A LEYDEN INVENTORY

The following entry occurs in the inventory of the deceased Pieter Gerritsz van Hogemade, clothmaker of Leyden :

Nr. 2 Een cleyn troncken [= tronietje, small head] *van Rembrandt*. . . . . f.8.—

Other pictures in the list were : J. van Goyen f.15.—, f.18.— and a large one f.33.—; seapieces by Staets f.16.— and f.7.10.—; A. v. d. Tempel [1] Shepherd and Shepherdess, f.80.— N. Moeyaert f.18.— (two pictures); P. de Neyn f.6.— and Jacq. de Rocheau (Rousseau) f.6.—

Unpublished extract made by A. Bredius from the file of the notary K. Outerman of Leyden.

1. Abraham van den Tempel married Katharina, daughter of the deceased by his first wife, Reynoutge Reyniers van der Bangen (or Langen).

No. 137. BURIAL OF A CHILD OF REMBRANDT'S? 1652 August 15

Doodboek Zuiderkerk, 1 Aug. 1651 — 2 Nov. 1677.

Augustus, 1652

Kint inde kerck den 15 dito Rembrant lubberss van Ryn eygen graft comt . . . . f.4.—

First published in *Oud Holland*, 1883, I, p. 5. Mr. N. de Roever, *Een huwelijk van Rembrandt, waarvan de eerste afkondiging twee eeuwen na zijn dood heeft plaats gehad.*

De Roever took it absolutely for granted that the sexton made a mistake in the name, writing instead of Rembrant Harmensz, Rembrant Lubberss van Rijn. It is indeed quite possible. The sexton probably entered the names in the evening after his day's work, which made him more liable to errors than if he had taken them down directly from the lips of the mourners. But it must not be forgotten that the combination Rembrant Lubbertsz actually occurs, though without the adjunct van Rijn. In May, 1666, the baker Rem Lubberss was living at the corner of the Batewierstraat at Amsterdam (Inventory Desolate Boedelskamer C. C.).

Another entry, in the register of the burial-ground of St. Anthoni at Amsterdam, suggests further grounds for caution in this connection. On July 19, 1664, were buried " Rembrant van Ruynen en sijn kyndt, op de hoeck van de wijye steegh ". Immerseel misread the name Rembrandt van Rijn. Scheltema, *Rembrand*, 1853, p, 85.

No. 138. A PICTURE BY REMBRANDT IN A DELFT INVENTORY 1652 November 12

In an inventory drawn up by the notary S. Mesch of Delft on November 12, 1652, is the following entry :

Een tronge [= tronietje, small head] *van Rembrant in ebbe lijst.*

The remaining pictures are nearly all the works of Delft artists : A. Pijnacker, P. J. v. Asch, Odekercke, van Aelst, Pieter de Hijger, P. Vromans, etc. No prices are given.

Unpublished extract made by the late Mr. A. H. H. van der Burgh of the Hague, from the file of the notary S. Mesch of Delft.

About 1653

No. 139. INSCRIPTION ON THE WATER-COLOUR COPY OF THE "NIGHT WATCH", IN THE ALBUM OF THE PRINCIPAL SITTER, FRANS BANNING COCQ

Schets van de Schilderije op de groote Sael van de Cleveniers Doelen daerinne de Jonge Heer van Purmerlandt als Capiteijn, geeft last aen zijnen Lieutenant, de Heer van Vlaerdingen, om syn Compaignie Burgers te doen marcheren.

First reproduced in *Oud Holland*, 1886, IV, p. 204, by D. C. Meyer jr., *De Amsterdamsche Schuttersstukken in en buiten het nieuwe Rijksmuseum*, II.

Frans Banning Cocq had an album, in which he collected everything that related to himself and his family. This album was concluded before his death on January 1, 1655.

The inscription contains the oldest and no doubt the most accurate explanation of the action represented in the picture: Captain Banning Cocq gives the order to his lieutenant Willem van Ruytenburg to march out his company of the civic guard.

The sketch, like Lundens' copy of the picture in the National Gallery, contains two figures on the left which are not in the original. If it could be proved that the sketch was made directly from the latter, and not from Lundens' copy, the question as to whether the *Night-Watch* was ever cut down to its present dimensions would be finally settled. But the fact has not yet been established.

The album is at present in the possession of Jhr. D. de Graeff of the Hague.

The drawing has been repeatedly reproduced, *inter alia* in *Oud Holland*, 1886, IV, p. 204; Bredius, *Masterpieces in the Rijksmuseum*, p. 25.

1653 January 8

No. 140. DEED OF SALE OF REMBRANDT'S HOUSE

On January 8, 1653, the Amsterdam sheriffs, Cornelis van Vlooswijck and Gerrit van Hellemont, declare that Christoffel Thijsz and Jan Beltens, joint heirs of Pr. Beltens jr., have appeared before them, stating that they have sold the house in the Breestraat between the houses of Claes Elias, Salvador Rodrigues and Bastiaen Jacobsz to Rembrandt. § 2. They have received the purchase-money, and therefore agree, together with their sureties, to hand over the house free of all liabilities.

In Margine: *vercoft . . . . . f 13.000.*

Wij cornelis van Vlooswijck ende Gerrit van Hellemont, Schepenen in Amsterdam oerconden en kennen dat voor ons gecompareert syn Christoffel Thysz ende Jan Beltens als medeerffgenamen van Pr. Beltens de Jonge ende gelieden vercoft, opgedragen ende quytgeschouden te hebben Rembrandt Hermansz een huys ende erve staende in de Breestraet over de St. Anthonis sluys aende westsyde met en vrije uytgang off doorgang oder 't huys van Claes Elias alles nader uytgedruct in de Brieven van quytschaldinge daerdeur enz. Doch wesende 't voors huys ende erve nu belent off belent geweest de voors claes elias met den geheelen muyr aen de noordwestsyde ende salvador rodrigues aende zuytoostsyde streckende voor van de straet tot achter aen 't huys en de erve toegecomen hebbende Bastiaen Jacobsz Kistemaecker. In allen schyne enz. § 2. Ende zy comparanten gelieden daeraff al voldaen enz. zoodat zy daeromme als principaelen Isaac van Beecq en de Dirck Direksz Grijp (mede comparanten) als borgen tsamen ende elx een vooral belooffden onder verbant van alle hunne goederen roerende enz. 't voors. huys ende erve te vrijen ende vrij te waren jaer en dag als men in gelycke schuldig is te doen en alle oude brieven aff te nemen. Des belooffden de vercoopers elck voor al en yeder als principael en voort gehele de voorschr. borgen te bevrijden ende schadeloos te houden onder gelijke verband als boven sonder arch enz.

In oirconde den 8 January a° 1653.

In Margine: *Desen breef is by Hans van der Voort en Pr. Beltens verleden 12 Juny 1608.*

From the Register of *Kwijtscheldingen* AA fol. 195 v° in the civic archives of Amsterdam. First mentioned in *Oud Holland*, 1887, V, p. 215.

1653 January 29

No. 141. REMBRANDT GIVES A PROMISSORY NOTE TO CORNELIS WITSEN

§ 1. On January 29, 1653, Rembrandt appears before the sheriffs of Amsterdam and acknowledges himself indebted to Cornelis Witsen, councillor and sometime sheriff of the city, to the amount of f. 4180, which sum he had received in ready money. § 2. He promises to repay the same in a year, and assigns all his goods as security. § 3. Repayment of the sum by Rembrandt's trustee on February 22, 1658.

§ 1. Compareerde voor Scheepenen onderges. Rembrant Harmensz, schilder, ende geliede schuldich te wesen den Ed. Heere Cornelis Witsen, raedt ende oudtschepen deser stede de somme van vierduysent, een hondert ende tachtich guldens, over gereede aengetelde penningen, bij hem Comparant tot sijn contentement ontfangen, § 2. beloovende de voors. somme te betaelen een jaer naer dato deses, hiervooren verbindende alle synne goederen, roerende ende geloospant etc. Actum in Amsterdam, den 29 Januarij 1653 geteeckent Gerrit von Hellemont ende Cornelis van Vlooswijck.

§ 3. In Margine : *den inhoudt deser nevenstaende schepenkennisse is door d' heeren commissarissen van desolaten boedel aan d' hr Witsen voldaen den 22 Febr. 1658.*

From the Schepenkennissen register, Irs. YY, fol. 256 v°. First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 72.

The expression " geloospant " (§ 2) refers to an ancient Amsterdam fashion of realising securities in the event of default. Cf., for instance, a work re-published several times during the course of the 18th century, the *Amsterdamsche Secretary*, p. 89 *et seq.*, edition of 1700.

Cf. our No. 185 for the marginal note.

" Schepenkennissen " were promissory notes given in the presence of the sheriffs of Amsterdam. They took precedence of all other claims in the event of bankruptcy.

1653 February 1

No. 142. REMBRANDT'S DEBT TO CHRISTOFFEL THIJS IN RESPECT OF THE PURCHASE OF HIS HOUSE

On February 1, 1653, Christoffel Thijs drew up an account of Rembrandt's debt to him in respect of purchase-money (1), interest (2), and money expended on taxes and costs (3-5).

1. Sr. Rembrandt Hermansz van Rijn is schuldich over coopenningen van 't huys hem vercoft. . .		*Gul 7000—0*
2. 1 Febr. 1653. Voor drij jaren en drij maenden verschenen intres van gemelde seevenduysent gulden à 5 ten hondert.		*,, 1137—10*
3. voor hetgeene sijnentwege heb wtgestreckt : a) den halven 40en penning betaelt	*162—10*	
b) den halven 80en penn :	*81— 5*	
4. voor stats-en secretaryes ongelden . . .	*3— 3*	
5. noch over reste van 80en penning voor de jaeren 1651, 1652 betoelt	*86— 8*	*,, 333— 6*
		Guldens 8470—16

segge achtduysent vierhondert seeventich gulden 16 stuyvers.

Christoffel Thijs.

From the file of the notary S. van der Piet. First published in *Oud Holland*, 1887, v, p. 216, by A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, II.

From item 2, it appears that Rembrandt had been in arrears with the interest for three years and a quarter, i. e. from November 1, 1649, and from the following items, that Christoffel Thijs had further paid not only his own but also Rembrandt's share of the municipal tax levied on purchases of real estate, the 40th and 80th penny, i. e. 2 1/2 o/o and 1 1/4 o/o of the total price (in this case f. 13.000).

Cf. also No. 143.

1653 February 4

No. 143. CHRISTOFFEL THIJS PRESENTS HIS ACCOUNT TO REMBRANDT

§ 1. The notary S. van der Piet went on February 4, 1653, to Rembrandt's house and requested payment of the account given under No. 142, to the amount of f. 8470.16.— § 2. The stamped deed of transfer, which has long been ready, shall be handed over upon payment. § 3. In the event of further delay in the payment, Thijs, for weighty reasons, will resort to other means, entailing costs and interest. § 4. Rembrandt, however, refuses to accept the account, and replies that before paying, he must have the deed of transfer.

§ 1. 4 February 1653 heb ick Notaris, wtten name van Sr. Christoffel Thijs, mij vindende aen Sr. Rembrant Harmansz van Rhyn d'selve presenterende een reeckening soo van 't capitael der kooppenningen sijns huijs als interesten van dien, onderteeckent bij de insinuant, dien volgende van deselve van Rhijn versocht prompte betalinge nopende f 8470.16.— met aenseggen, § 2. dat daernevens overgelevert sall werden de besegelde opdracht—off quytschelding—brieff van overlang gereet gehouden, § 3. en in gevalle van langer treynement geprotesteert wegens seer hooge oorsaecken tot het gebruyck van sulcke middelen als geraden sullen sijn, met voornemen mede, om alle de kosten en vordere interessen, item schade aen UE. te verhalen. § 4. 't Welk gehoort bij de voorsz. geïnsinueerde met weijgering van de reeckening aen te nemen gaff ten antwoort, eerst de opdrachtbrieff te moeten hebben aleer vorder yets soude betalen.

First published *loc. cit.* under No. 142.

The " opdracht off quytschelding brief " was the official document, by virtue of which the object therein specified was " opgedragen " *i. e.* " transferred " and the purchase-money " quytgescholden ", *i. e.* acknowledged as received. Rembrandt's demand, that the document should be handed to him before payment, was illegal, and taking into account the notary's statement in § 2, obviously a subterfuge, resorted to because he was unable to pay.

1653 After February 28

No. 144. REMBRANDT'S NIGHT-WATCH IN THE KLOVENIERSDOELEN

Memorie ende Lijste van de Schilderijen op de Cloveniersdoelen.

1. Voor de Schoorsteen, op de Grootte Sael de vier overluyden, Burgem^r. Albertus Conradi, Pieter Reael ontfanger van de Gemeene Middelen van Holland, Jan Claessen Vlooswijck ende Jacob Willkes, geschildert by Govert Flinck.

2. Ibidem aen de Rechter syde van de schoorsteen, na den Aemstel toe Cap^n. Cornelis Bicker, heer van Swieten, Lut. Fred. van Banchem de notaris, geschildert van . . . . Sandraert A° 1640.

3. Ibidem aen de slyncke sijde Albert Bas Cap^n Lucas Conijn Lut. gedaen by Govert Flinck, 1645.

4. Ibidem daernaest aenvolgende Frans Banning Cock Cap^n., ende Willem van Ruytenburg, Lut., geschildert van Rembrand a° 1642.

5. Ibidem volgende als voren Jan Claesz Vlooswyck Cap^n., Gerrit Hudde, Lut. gedaen a° . . . . by . . . . .

6. Ibidem Cornelis Graef Cap^n. Hendric Lourisz, Boeckverkooper, geschildert by JABacker a° 1642.

7. Ibidem voor de Schoorsteen aen 't Inkomen, Roelof Bicker Cap^n. Jan Michielsz Blau Lut., a° 1643 gedaen by Bartelm. van der Helst.

op de grootte kamer boven.

From Gerrit Schaep's " Memorie ende lyste van de publicke schilderyen op de drie Doelens bewaert wordende, soo als Ick die gevonden hebbe na myn wederkomste tot Aemsteldam in February 1653 ", in the civic archives at Amsterdam, first published by Dr. P. Scheltema, 1885, *Aemstels Oudheid*, VII, p. 135 (1).

All the seven pictures are still in existence; the fifth and sixth are in the Council Room of the Amsterdam Town Hall, the others in the Rijksmuseum, n° 1 painted in 1642 = 923 in the catalogue, n° 2 by Joachim von Sandrart = n° 2117, n° 3 = n° 924, n° 4 = 2016, n° 7 = 1134. The painter of n° 5, unknown to Schaep, was Nicolaes Elias.

1653 March 7

No. 145. REMBRANDT'S ACKNOWLEDGMENT OF A DEBT TO JAN SIX

This acknowledgment is mentioned in the document of August 1, 1657 (No. 178), though the original has not come to light. For further details, cf. No. 178.

1. Scheltema read A. Backer instead of J. A. Backer under n° 6, Jacob Backer's monogram being unknown to him. Under n° 7 he printed 1634 instead of 1643.

No. 146. REMBRANDT GIVES A PROMISSORY NOTE TO ISAAC VAN HERTSBEECK

1653 March 14

On March 14, 1653, Rembrandt appears before the sheriffs of Amsterdam and acknowledges himself indebted to Isaac van Hertsbeeck to the amount of f. 4200.— borrowed from the latter. He promises to repay the same in a year and assigns all his goods as security.

Compareerde voor Schepenen onderges, Rembrant Hermansz schilder, ende geliede schuldich te wesen Isaac van Hertsbeeck de somme van Vierduijsend ende tweehonderd gulden van geleende penningen, belovende de voors. somme te betaelen over een jaer nae dato deses, hiervooren verbindende alle sijne goederen, ende geloospant Actum in Amsterdam, den 14 Martii 1653, geteeckent Simon van Hoorn ende Roetert Ernst.

From the Schepenkennissen register, Irs. ZZ. fol. 16 v°. First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 73.

Cf. the notes on No. 141.

No. 147. REMBRANDT GIVES A POWER OF ATTORNEY FOR THE COLLECTION OF DEBTS DUE TO HIMSELF

1653 March 28

On March 28, 1653, Rembrandt Harmansz van Rijn appears before the notary Duée of Amsterdam and gives a power of attorney to Françoys de Coster to collect all out-standing sums due to him. Heymen Dullert and Johan Hindrichszen sign as witnesses.

Unpublished. First mentioned in *Oud Holland*, 1890, VIII, p. 178, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

Heyman Dullaert was an obscure pupil of Rembrandt's. J. Hindrichszen was perhaps another. His name seems to indicate German or Danish origin.

No. 148. A PICTURE BY REMBRANDT IN A LEYDEN INVENTORY

1653 September

In the inventory of the tailor Cornelis Thymansz van Geesdorp of Leyden, who was about to contract a second marriage, a number of pictures were valued

by a " Prijseerster " (i. e. a female appraiser), among them :

Een stuckgen van Rembrandt met een ebben lyst. . . . . . *f. 6.* —

Further, a Joh. Porcellis, f. 15.—, a J. van Goyen, f. 9.—, two van Rijcks, f. 24.— and a Droochsloot, f. 8.—, besides a large number of pictures without the names of the artists.

Unpublished extract made by A. Bredius from the file of the notary K. Outerman of Leyden.

C. Th. van Geesdorp had acquired these pictures on June 9, 1649, from the wife he was about to marry. Cf. No. 116.

1653 September 16

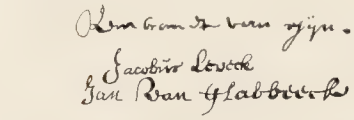
No. 149. REMBRANDT VALUES A PICTURE BY PAULUS BRIL

On September 16, 1653, the artists H. van Uylenburgh, M. Kretzer, Lod. v. Ludick, Barth. Breenbergh, Barth. v. d. Helst, Sim. Luttichuys, Paulus Hennekijn, Ph. Koninck and W. Kalff, at the request of the painter, potter and art-dealer, Abraham de Cooge of Delft, attest the authenticity of a landscape by Paulus Bril.

§ 1. Rembrandt, the famous painter, aged about 46, appears before the notary J. van der Hoeven of Amsterdam, and declares that he too has seen, examined, and inspected the picture, and that he agrees with the opinion of the others. § 2. In the presence of his pupils, J. v. Glabbeeck and J. Leveck.

§ 1. Op den 16 September 1653 compareerde. . . Rembrant van Ryn, vermaert schilder binnen deser stede, oud omtrent 46 jaaren en verclaarde ter requisitie als voren het stuck schildery in de voorstaende attestatie vermelt, mede wel gesien gevisiteert en geïnspecteert te hebben, en mitsdien met deselve verclaaringhe sigh the conformeeren. § 2. Aldus gedaan, ter presentie van Johannes van Glabeeck en Jacobus Lavecq syn getuygens descipilen, als getuygen.

Signed :



First published from the file of the notary J. van der Hoeven of Amsterdam, by A. Bredius, *Kunstkritiek der XVIIe eeuw*, in *Oud Holland*, 1889, VII, p. 44. The preceding document, *ibidem*, p. 43.

The age assigned to Rembrandt, " omtrent 46 jaaren, " is, as it purports to be, approximate only. Rembrandt was 47 on July 15, 1653. Nothing further is known of Jan Glabbeeck, either as a pupil of Rembrandt or as a painter. For Leveck or Lavecq, cf. G. H. Veth in *Oud Holland*, 1889, VII, p. 308.

No. 150. A PORTRAIT BY REMBRANDT IN A DELFT INVENTORY 1654

In the inventory of Willem Jansz van Onnen, found among the documents of the year 1654 in the file of a Delft notary whose name is not given, is the following :

Een conterfeytsel van Reymbrant.

Unpublished extract made by A. Bredius. The files lie between those of the notary W. de Langue and J. van der Houve.

No. 151. THE DATE OF REMBRANDT'S PORTRAIT OF JAN SIX 1654

Jan Six made the following chronostichon on his portrait :

Op mijn schilderij
*Aonidas teneris **qui sum** veneratus ab annis*
*Tatis ego **Janus Sixius** ora **tuli**.*

The letters in heavy type, taken as Roman numerals, give the date 1654.

First published by J. E. van Someren, *Oude Kunst in Nederland*, from the paper found by Jhr. Dr. J. Six among the literary remains of Jan Six.

Though it is not expressly stated that Six here referred to his portrait by Rembrandt, it is certainly highly probable, taking into account that no other portraits of him painted in this year are known. The famous picture, still in the possession of the family (Bode, Plate 371), is undated, but technically, it is akin to Rembrandt's works of the year 1654.

No. 152. A ST. JOHN PAINTED BY REMBRANDT 1654 January 7

In the inventory of the furniture of the bankrupt advocate, Mr. Jan Ingels of Amsterdam, made on January 7, 1654, there are a number of pictures, among them :

In 't Voorhuys [in the vestibule]
Een St. Jan van Rembrandt.

Unpublished extract made by A. Bredius. The only extant picture representing a St. John (the Baptist), dates from the year 1632, and is now in the Charles Stewart Smith Collection, New York (Bode, Plate 134).

1654 January 13

No. 153. DRAWING BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the inventory of Dirck Thomas Molengraeff of Amsterdam, made on January 13, 1654, the following entry occurs among pictures by Bloem, D. Hals, van den Heck, C. de Hooch, Poelenburch and Susenier, and three drawings by Lambert Croes :

Een tekeningh van Rembrant van Rijn.

Unpublished extract made by A. Bredius from the file of the notary F. Uyttenbogaert of Amsterdam.

1654 February 23

No. 154. A DISPUTE BETWEEN REMBRANDT AND DIEGO ANDRADA

§ 1. On February 23, 1654, the notary Adriaen Lock went, at the request of the Portuguese merchant, Sr. Diego Andrada, to see Rembrandt, and set forth the following matter to him : § 2. some time back, Andrada had commissioned Rembrandt to paint the portrait of a certain young girl, paying him f. 75 on account in advance, and agreeing to pay the rest on the completion of the picture. § 3. Andrada, however, does not consider the portrait at all like the girl, and he therefore requests Rembrandt to alter it before the departure of the girl, and to make it like her. § 4. If Rembrandt will not do this, he may keep the picture, as it does not suit Andrada, and he will demand restitution of the sum paid in advance. § 5. After hearing the above read, Rembrandt declares he will not touch the picture again or finish it, till the rest of the price has been paid or security given for its payment. § 6. Thereupon he will finish it, and will submit it to the heads of the Guild of St. Luke, who shall decide whether it be like or not. In the latter event, he will alter it. § 7. If Andrada will not agree to this, Rembrandt will keep the picture, and will offer it for sale the next time he has an auction of his pictures.

§ 1. Op huyden den xxiij February 1654 hebbe ick Adriaen Lock, Not^t . . . . ., mij ten versoecke van Sr. Diego d'Andrada Portugees Coopman alhyer, gevonden en getrans porteert bij ende nevens den persoon van Sr. Rembrant van Rijn, schilder, en denzelven geinsinueert ende aengedient als tgeene volcht :

§ 2. De voorn. Insinuant seyt dat hy eenigen tijt geleden aen U geinsinueerde besteet heeft te schilderen seeckere jonge dochter ende dat hy U op de handt daervooren gegeven heeft 75 gls. ende rest betaelen sal soo wanneer deselve schildery volcomentlijck sal syn opgemaeckt. § 3. Ende alsoo hy insinuant bevindt dat de voorsz. schildery ofte conterfeijtsel op verre nae niet en gelijckt het wesen ofte tronie van de voorsz. jonge dochter ende doet hy insinuant U geinsinueerde door my notaris aenseggen dat Gy het voorsz. schildery ofte conterfeytsel voor het vertreck van de gemelte jonge dochter sult veranderen ende soodanich hebben te maecken dat het haer naer behooren gelijckt, § 4. en by foute van 't selve te doen, sal hij . . . U de voorsz. schildery laeten houden, als hem niet dienstich sijnde ende versocht alsdan wederom restitutie van het gelt dat hy op de hant gegeven heeft, protesterende . . . . . van syn genoechsaeme gedaen advertentie . . . . § 5. Alle twelck den geinsinueerde voorgelesen sijnde, seijde : dat hy alsnu syn handen aen tstuck schildery niet en wil slaen nochte hetselve opmaecken voor en aleer de insinuant hem sijn resterende gelt betaelt ofte daervooren satisfactie doet, § 6. en dat gedaen sijnde, dat hy alsdan hetselve schildery wil opmaecken en stellen 't aen 't oordeel van de Overluijden vant St. Lucasgilt of het de dochter gelijckt dan niet en soo sy seggen dat het haer niet en gelijckt soo sal hij 't veranderen, § 7. en bij aldien de insinuant daermede niet tevreeden is soo sal hy tselve schildery by gelegenheijt opmaecken en als hy vendu hout van sijn schildery(en) tselve alsdan mede sal vercoopen Gedaen te Amsterdam . . . . . .

First published from the file of the notary A. Lock of Amsterdam, in *Oud Holland*, 1899, XVII, p. 2, by Dr. A. Bredius, *Nieuwe Rembrandtiana*. Nothing further is known of the persons concerned, nor of the further developments of the affair, nor is it recorded whether the proposed sale of Rembrandt's pictures took place.

No. 155. REMBRANDT DEMANDS PAYMENT OF A DEBT

1654 May 1

§ 1. On May 1, 1654, the notary P. van Toll went at Rembrandt's request to Dirck van Cattenborch, and in the absence of the latter read to Willem Cornelisz Toll § 2. a statement to the effect that Rembrandt had received from Nicolaes Duysen-

daelders a bill of exchange drawn by Dirck van Cattenborch on the latter's brother Otto, to the amount of f. 1005 capital and f. 40 interest, falling due on the first day of May. § 3. As the said Otto van Cattenborch had gone away without leaving an order to pay, Rembrandt demands payment of the f. 1045 from Dirck, minus a sum of about f. 800, which Rembrandt himself owes to Dirck. He will demand payment of the rest where and how he pleases. § 4. W. C. van Toll replied that he would inform van Cattenborch of the matter on his return. § 5. On May 2, Dirck van Cattenborch accordingly came to the notary, and having agreed that the f. 800 of Rembrandt's debt should be deducted, gave Nicolaes Duysentdaelders a draft for the remaining f. 245.

§ 1. Op huyden den 1 Mey 1654 hebben(de) my gevonden ten huyze van Dirck van Cattenborch en mits des zelfs absentie aen Willem Corns. Toll uitten naeme en van wegen d' E. Rembrant van Rhijn geinsinueert en voorgelesen 't geene volcht.

§ 2. Alsoo d'E. Rembrant van Rhyn door Nicolaes Duysendaelders ter handen is gestelt seeckere wisselb(rief) ter somma van f 1005 capitaal en f 40 over verloop bij U, Dirck van Cattenborch, ten behoeve van voorn. Duysendaelder getrocken op uwen broeder Ottho van Cattenborch, in dato den . . . . en ingevolge van ulieden beyder mondelingh verdrach moeste bet(aelt) worden op dato deser. § 3. Derhalve zoo doet de voorn. van Rhyn, als houder van voorn. wisselb(rief) (alsoo den vervaldach jegenwoordig om is, en de voorn. uwen broeder ter stede niet en is nochte ordre tot de bet(aling) gesteld heeft) U als trecker van selfde mits desen door my Not^t afvorderen parate betaling vande voorn. f 1045, protesteren(de) anders hy Insinuant van meenige te zijn aen zelfde te sullen corten soodanige pretentie van omtrent f 800.— als ghij geinsinueerde t' zynen laste te spreecken hebt met intentie, o(mm)e en de resteren(de) penn(ingen) aen U te verhaelen daer en sulcx hy sal geraden vinden.

§ 4. T' Welck by de voorn. Willem Corns Toll gehoort zijnde, gaff tot antwoord, Ick sal 't hem aendienen als hy t' huys comt; Gedaen ter p(resen)tie van Hendr. Thysz. en Gerrit Lucas Clercquen get(uigen).

§ 5. Waernaer op den 2^en may desselfden Jaers 1654 ten comptoire mijns Not^t. gecompareert is d'voorn. Dirck van Cattenborch, verclarende te consenteeren dat d'voorn. Rembrant van Ryn de voorn. f 800.— aen voorn. Wisselb(rief) corte, Ende dat hy aen voorn. Nicolaes Duysentdaelders totte geheele voldoeningh vande zelfde hadde op dato gegeven een assignat(ie) van f 245 tot casse van Hercules Sanderts. Gedaen ter pr(esen)tie als boven.

Testor P. van Toll — *H. Tysen*
1654 N. P. — *G. Lucassen.*

First published from the file of the notary P. van Toll in *Oud Holland*, 1884, II, p. 82, *Rembrandt, Bijdragen tot de geschiedenis van zijn laatste levensjaren, naar de gegevens door wijlen Mr A. de Vries Az. verzameld, bewerkt door Mr N. de Roever.* In the notes to this article biographical notices of the Cattenborchs and Duysentdaelders are given. Hercules Sanderts seems to have been the painter of this name.

No. 156. PORTRAIT OF JORIS DE CAULLERY PAINTED BY REMBRANDT

1654 June 16

Joris de Caullery, a sea-captain in the service of the Republic, is under orders to go abroad on July 1, 1654. Being much in debt, he is afraid that his creditors may take advantage of his absence, to sell his goods at a low price. On June 16, he accordingly makes over the portraits of himself and his wife to his children. Among these gifts was :

Aen zijn dochter Josijna de Caullery het conterfeytsel van hem, comparant met het roer in de handt, gedaen by Mr Rembrant.

From the file of the notary Th. van Zwieten of the Hague. First mentioned by A. Bredius and G. H. Veth, *Oud Holland*, 1887, V, p. 51, *Poulus Lesire*; and published by A. Bredius, *Oud Holland*, 1893, XI, p. 128, *De Portretten van Joris de Caullery.*

The only extant portrait by Rembrandt representing an officer with a gun in his hand is the *Portrait of an Officer, probably Joris de Caullery*, in Mr. Charles T. Yerkes' collection, New York (Bode, Plate 84).

For the remaining portraits of this man and his wife, cf. *Oud Holland*, XI, p. 127 *et seq.*

The deed of gift was evidently cancelled after the captain's return. In his will of August 30, 1661, he left the same picture to his daughter Josyna. Cf. our No. 242.

No. 157. REMBRANDT AND HENDRICKJE SUMMONED TO APPEAR BEFORE THE CHURCH COUNCIL OF AMSTERDAM

1654 June 25 to July 23

§ 1. Rembrandt and Hendrickje summoned to appear. § 2. The latter does not appear and is cited a second time. § 3. Again she fails to appear,

and it is resolved that she be visited by the brethren of the district and exhorted. § 4. She appears before the Council, makes confession, is reprimanded, exhorted to repent, and forbidden to partake of the Holy Sacrament.

25 Junij 1654.

§ *1. Hendrickie Jaghers woonende op de Breestraet heeft haer in Hoerery verloopen met Rembrant de schilder, sullen teghen ov r acht daghen ontbooden worden.*

2 Julij 1654.

§ *2. Heindrickie Jaghers niet verschenen zynde sal voor de tweedemael ontbooden werden teghen toekomende donderdagh.*

16 Julij 1654.

§ *3. Hendrickie Jaghers woonende op de Breestraet tot Rembrant de schilder haer verloopen hebbende in hoererije is tot driemael ontbooden en niet verscheenen, sal door de Broeders vant quartier aenghesproken worden.*

23 Julij 1654.

§ *4. Hendrickie Jaghers voer de vergadering verschenen zynde, bekent dat se met Rembrant de schilder Hoererije heeft ghepleecht, is daerover ernstelijck bestraft, tot boetvardicheyt vermaent en vanden taffel des Heeren afghehouden.*

From File IX of the Church Council of the Nederduitsche Hervormde Gemeente of Amsterdam. Communicated by Professor H. C. Millies and first published by Kramm, *Anhang sub voce Rembrandt*, 1864.

These citations support Baldinucci's statement that Rembrandt belonged to the Mennonite community, or, at any rate, that he was not a member of the national church. In the first citation he is summoned to appear with Hendrickje. It was then evidently discovered that he was not a member of the church, and the two subsequent citations deal only with Hendrickje. She did not deny the charges. On October 30, 1654, Cornelia, her child and Rembrandt's, was baptised.

1654 October 30

No. 158. BAPTISM OF REMBRANDT'S DAUGHTER CORNELIA

Doopboek, Oude kerk — 16. Juli 1651 — 17. Maert 1667 : 1654, October.

Op Vrydach avont den 30 dito hebbe dese 4 kinderen den h: doop ontf:

1-3.....

4. Rembrant van Reyn Hendricktie Stoffels

Anna Jans. *Cornelia.*

Discovered by P. Scheltema and first published by W. Bürger in *Rembrand, Discours sur sa vie et son génie*, Nouvelle édition, Paris, 1866, p. 152.

No. 159. — A WEDDING-SCENE BY REMBRANDT IN AN AMSTERDAM INVENTORY

1654 December 7

In the inventory of the deceased Catharina Scharckens, widow of Cornelis Smout of Amsterdam, the following entry occurs :

Een bruiloft van Rembrandt.

From the file of the notary A. Eggericx of Amsterdam. First published by A. Bredius in *Oud Holland*, 1890, VIII, p. 229, *Het Schildersregister van Jan Sysmus*. The portrait of Carel Fabritius occurs in the same inventory.

The only known picture by Rembrandt representing a wedding is the *Marriage of Samson* in the Dresden Gallery, painted in 1638 (Bode, Plate 222). Cf. No. 91 above.

No. 160. REMBRANDT GIVES CHRISTOFFEL THIJSSENS A PROMISSORY NOTE

1654 December 10

§ 1. Rembrandt and Christoffel Thijssens appear before the sheriffs of Amsterdam, the former declaring that he owes Thijssens a yearly interest of f. 52, 11, 4. § 2. The debt is secured on his house and plot of ground in the Breestraat and all his remaining goods. § 3. The interest to be paid on November 8 of each year without reduction. § 4. But Rembrandt has the option of paying off the original debt of f. 1168, 4.— with interest.

§ *1. Wij frans Reael ende Hans Bontemantel, Schepenen in Amstelredamme, oerconden ende kennen, dat voor ons gecompareert is Rembrand van Rijn ende geliede schuldich te wesen Christoffel Thijssens de somme van twee ende vijftich guldenen, elff stuvers, vier penningen, jaerlijkse losrenten,* § *2 houdende op een huys ende erve, gestaen op de Breestraet over de Sint-Anthonis-sluijs, belent Salvador Rodrigues aen d'oostsijde, ende Nicolaes Elias aen de west-sijde, ende voorts op alle sijne andere goederen etc.* § *3. Te betalen dese renten alle jaren op den 8sten November, innegegaen synde den 8sten November lestleden, ende dat vrij geld.* § *4. Behoudelyck dat men de voors. renten t' allen tijde sal mogen lossen met elffhonderdt, acht ende tsestigh guldens, vier stuvers, hooftsomme; mits daertoe betaelende voors. ende onbetaelde renten nae beloop des tijts sonder arch ende in oircondeetc. 10. December 1654.*

From the Rentebrieven Register n° 41 fol. 126.

First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 73.

This note gave Christoffel Thijssens at least a certain security for his interest on the arrears of the purchase-money for Rembrandt's house, for in the event of bankruptcy, the debt would be treated as a preferential claim. Cf. under our Nos. 142, 143.

Before 1655

No. 161. A DRAWING BY LEONARD BRAMER AFTER A SUPPOSED REMBRANDT

In a series of drawings by Leonard Bramer after pictures belonging to private owners at Delft is one representing a woman shearing sheep, surrounded by the flock. Bramer himself wrote under it : " Den onbekend ", but below this is written in another hand, also of the middle of the seventeenth century :

Reinbrant.

The ascription, to judge by the hasty sketch, is a very bold one.

The drawing must have been executed shortly before 1655.

First published by E. Moes, *Een merkwaardige verzameling teekeningen*, *Oud Holland*, 1895, XIII, p. 190. Cf. also *ibid.* p. 238. C. Hofstede de Groot. *Nogmaals een merkwaardige verzameling teekeningen.*

1655 August 28

No. 162. SALE OF A PICTURE BY REMBRANDT

On August 28, 1655, Justus de la Grange " transports " (i. e. sells) to Sr. Pieter Persijn at Hoorn a number of pictures, among them :

een trony van Rembrandt . . . . f. 20.—.

From the file of the notary Jac. Spoors of Delft. First published by A. Bredius, *Oud Holland*, 1889, VII, p. 163, *Bijdragen tot de biographie van Pieter de Hoogh.*

Pieter de Hoogh was a servant in Justus de la Grange's household. De Hoogh's pictures were sold for from f. 6.— to f. 20.—; a van Beyeren fetched f. 100.—, a C. Fabritius f. 40.—, 4 pictures by Lievens from f. 18.— to f. 40.— etc. A bed with bedding was sold for f. 60.—, a sleigh and a carriage for f. 100.— each.

1655 December 25

No. 163. VALUATION OF PICTURES AND ETCHINGS BY REMBRANDT

§ 1. On December 25, 1655, L. van Ludick and A. Fransz appear before the notary and declare that Rembrandt had purchased from D. van Cattenburch (acting on behalf of his brother Otto), the house and piece of land in the Hoogstraet, opposite the civic artillery-magazine, in which the painter, Hercules Sanders, is at present living. § 2. And this for f. 4000. — in cash, on which sum Rembrandt is to pay interest, and f. 3000.— worth of pictures and prints. § 3. Cattenburch, on his part, is forthwith to pay f. 500.— in cash and a second sum of f 500.— within a year, for which Rembrandt is to hand over pictures and prints. § 4. These arrangements were made about a year ago, and now van Ludick and Fransz are requested to value the pictures and prints. Cattenburch has accordingly handed them the specification of the pictures and prints he is to take for the f. 3000.—. § 5. The valuation : A, of the pictures, B. C. of the etchings, D. of six small pictures by A. Brouwer and J. Porcellis, E. of an etched portrait of Otto van Cattenburch, equal in quality to that of Jan Six, which Rembrandt is to execute. § 6. Declaration that the valuation is an equitable one. § 7. Reasons adduced : Abraham Fransz was present, when the agreement as to the negociations mentioned *sub* D and E was made, and Ludick had often heard from Cattenburch's own lips that he had accepted the pictures at the price mentioned.

§ 1. Op huyden den 25en dach der Maent December Ao. 1655 compareerden. . . Srs. Lodewijck van Ludick en Abraham Fransz, ende verclaerden sy comparanten, dat, alsoo Sr. Rembrant van Ryn, Constschilder, van Dirk van Cattenburch, hem qualificerende last te hebben van syn broeder Otto van Cattenburch, gecocht heeft een huys en erve, staende en gelegen in de Hoochstraet[1] *over het stadts-artelerye-huys, daer jegenwoordich, Hercules Sanders (constschilder) in woont, § 2 voor de somme van vierduysent carolus guldens aen gelt, dewelcke hij van Rijn sal mogen op interesse houden, ende daerenboven noch aen schilderijen en prenten dryeduysent guldens, § 3 des dat hy Cattenburch aennam en daerneffens belooffde in goeden gelde te betaelen d'somme van f. 500.— en gelijcke f 500:— binnen't selve jaer, daervooren hij Sr. van Rhijn gehouden blijft te leveren schilderijen en plaeten, § 4 sijnde d'selve conditien aengegaen omtrent een jaer geleden ende verclaerden sij comparanten, dat sijlieden specialycken van den voorn: van Rijn en Cattenburch versocht sijn geworden, omme de schilderijen en prenten voorn : te taxeren, dat dienvolgende hun comparanten door den voorn: Cattenburch ter hant gestelt is seeckere specificatie van schilderijen en prenten, dewelcke hij in betalinge van de voorn.*

1. This word may be either Hooch- or Berchstraet. The former would be correct.

dryeduysent guldens soude nemen, bij de eygen hant van hem Cattenburch geschreven, en versochte deselve bij hun comparanten getaxeert souden mogen werden. § 5. Welcken volgende sij comparanten en gecoren taxateurs verclaren d'selve gewaerdeert en getaxeert te hebben met haerluyder beste kennisse en wetenschap, als volcht :

A. bedraegende aen schilderijen, volgens annex specificatie by de eygen hant van hem Dirck Kattenburch geschreven en de cijferletters bij hen taxateurs gestelt, te samen de somme van vierentwintich hondert seven ende veertich guldens, segge	*f 2447 : 0:*
B. daerneffens noch een partij prenten by den voorn : van Rijn geëtst ter somme van	*,, 160 : 17:*
C. noch een partij dito bij denselven van Rijn geëtst, ter somme van . . .	*,, 103 : 19:*
D. Verclaeren sy comparanten 't guntvoorsz. staet, ter goeder trouw, naer hunl: beste kennisse gewaerdeert en getaxeert te hebben, gelijck mede sij comparanten verclaerden int seecker te weten, dat de gemelte Kattenburch met hem van Rijn getracteert wegens 6 stuckies schilderijen gedaen door Brouwer en Parcellus, samen ter somme van	*,, 750 : 0:*
F. Alsmede een conterfeytsel van Otto van Kattenburch, twelck de voorsz. van Rijn sal naer 't leven etsen, van deucht als het conterfeytsel van d'Heer Jan Six, ter somme van	*,, 400 : 0:*
makende te samen in 't geheel de somma van	*f 3861 : 16:*

§ 6. Alle 't welck voorsz. staet verclaren sij comparanten geschiet ende d'oprechte waarheyt te sijn, presenteerende . . . . . § 7. Gevende redenen van wetenschap, ten weten hy Sr. Abraham Fransz, dat hij nopende de institutie van de voorsz. f 750.— en f 400.— van het geëtste conterfeijtsel by en present geweest te sijn, als wanneer de voorsz. Kattenburch metten selven van Rijn ten prijse voorn. soodanich fynalyck getracteert heeft, en hy van Ludick 't gunt voorsz. uytte mont van Sr. Kattenburch diverse malen gehoort te hebben, de voorsz. schilderijen ten vryse voorn. aengenomen te hebben. Ter presentie van Sr. Thomas Asselijn en Cornelis Arentsz.

From the file of the notary J. Molengraeff of Amsterdam. First published in *Oud Holland*, 1890, VIII, p. 179, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen the zijne Levensgeschiedenis*, III.

Lodewijk van Ludick is the painter of Italian landscapes whose name occurs so often in connection with Rembrandt; Abraham Fransz (1) the art-dealer whose portrait was etched by Rembrandt (Bartsch, n° 273). The brothers Dirck and Otto van Cattenburch have already made their appearance in the document given under No. 155, and so has the painter Hercules Sanders. The witness Thomas Asselijn was a poet, and the brother of Jan Asselijn, the painter.

The civic artillery-house had long been the East India Company's House in the year 1655. It still exists under this name.

The supplementary specification mentioned under § 5 A is unfortunately missing.

The sum of f. 750.— for six small pictures by Brouwer and Porcellis is a large amount for the period. It is not known whether the etched portrait of Otto van Cattenburch mentioned under § 5 F. was ever executed by Rembrandt. In any case, it does not exist under this name, and there is no portrait etched after 1655 with which it could be plausibly identified.

Nor are we better informed as to what Rembrandt did with the house in the Hoochstraet. At the time of his bankruptcy, six months after the date of this document, he no longer owned it.

No. 164. PIETER DIRKSZ DEMANDS THAT REMBRANDT SHOULD PROCURE HIS RELEASE FROM PRISON

1656 March 2

Pieter Dirksz, brother of Geertghe Dircx, had requested Cornelia Janssen, wife of Willem Jansz Couhouwer, to place Geertghe in an asylum, which she accordingly did, Rembrandt paying all the expenses. When on account of his embarrassments, he wanted his money back a few years later, and could not get it, he caused Pieter Dirksz, who was about to sail as carpenter on the vessel "de Bever", to be thrown into the debtors' prison, whereupon the latter, on March 2, 1656, sent the notary Justus van de Ven to Rembrandt to reproach him with having unjustly imprisoned him. He (Dirksz) must and will leave the country. If Rembrandt makes this impossible, the subsequent expenses will be laid to Rembrandt's account. He also demands damages for all the abuse and affronts he has

1. Cf. for both : *Oud Holland*, I, p. 252 and notes 4 and 5 to *Oud Holland*, II, p. 83.

suffered and undergone by Rembrandt's action against him.

Rembrandt replied that Pieter Dirksz had cited him to appear before the court of appeal, and that he will answer the charges there. He will consider, however, whether it might be possible to arrange the matter otherwise, but he will not consent to Dirksz' release from custody.

From the file of the notary Justus van de Ven. First mentioned by Dr. A. Bredius and Mr. N. de Roever in *Oud Holland*, 1890, VIII, p. 175, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

Not yet published textually.

1656 May 3

No. 165. DEPOSITION AS TO PLACING GEERTGHE DIRCX IN AN ASYLUM

§ 1. On May 3, 1656, Cornelia Jans appeared before the notary J. Molengraeff of Amsterdam and deposed, at Rembrandt's request, that in the year 1650 she had been asked by the friends, i. e. the nearest relatives, of Geertghe Dircx, to help in removing her to the asylum at Gouda. § 2. To this end, she had advanced about f. 140.—(rather more than less) for the expenses of the journey, and as fees to officials, the regents and the matron of the establishment. § 3. At the request of the relatives she had applied to Rembrandt for the sum, and had received it from him. § 4. She further declared that a deposition now shown to her, made by neighbours concerning Geertghe Dircx before the notary J. Crosse on July 4, 1650, was sworn to before the burgomasters by the deponents.

§ 1. Op huyden den 3en Maij 1656 compareerde . . Cornelia Jans, huysvrouw van Willem Jansz Koehouwer, out omtrent 40 jaren, en verclaerde ten versoecke van Sr. Rembrandt van Rijn, Constschilder, waer te zijn, dat sij getuyge in den jaere 1650 ten versoucke van de vrienden van Geert Dircx, deselve Geert Dircx helpen brengen heeft int tuchthuijs tot Gouda, § 2 en dat sij getuyge in dien tijt en om tselve te effectueren soo nu en dan verschooten en veerstreet heeft, soo aen de Substituyt-schout, vracht, item aen de Regenten als binnemoers en anders de somme van omtrent f 140 :— eer meer als min, § 3 welcke penningen sij getuyge verclaerde, ten versoucke van de vrienden voorn., gehaelt en ontfangen te hebben uyt handen van den producent. § 4. Verclaerde alsmede sij getuyge, dat haer voorgehouden sijnde seeckere verclaringe, gepasseert voor den Notaris J. Crosse, den 4en July 1650 daerin getuygen syn de buyren dier tyd wonende omtrent Geert Dircx en dat d'selve verclaringe bij de getuygen in deselve verleden, voor d'Ed. Heeren Burgemren alhier met eede is bevesticht.

From the file of the notary J. Molengraeff of Amsterdam. First published in *Oud Holland*, 1890, VIII, p. 176, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

The document mentioned in § 4, probably a statement made by neighbours concerning Geertghe's mental condition, has not yet been found.

No. 166. REMBRANDT APPEARS BEFORE THE CHAMBER OF ORPHANS TO MAKE OVER HIS HOUSE TO HIS SON 1656 May 17

On May 17, 1656, Rembrandt declares before the Chamber of Orphans that his house is a part of the maternal heritage of his son Titus, aged fifteen. § 2. And this with a proviso, until he (Rembrandt) shall marry again, in which event he would have to hand over the whole inheritance to his son. § 3. Meanwhile he will keep it for him until his majority. § 4. To free the house from the charges upon it, he mortgages all his property real and personal, present and future. § 5. In consideration whereof Rembrandt is to enjoy the usufruct of the remaining property, with the consent of Titus' maternal relatives.

§ 1. Den 17. May 1656 heeft rembrant vant rhijn, schilder bewesen sijnen soone titus, out 15 iaer, daer moeder af was Saskia van uylenburch, voor sijn moeders erffenisse, een huys ende erff, staende ende gelegen op de anthony breestraet, vrij sonder eenig belastinge.

§ 2 ende dat bij provisie ter tijden ende wijlen hij hem wederom ten tweeden houwelyck soude mogen comen te begeven, als wanneer hy den voors. synen soone syn volle moeders erffenisse sal bewijsen, § 3 ende sal ondertusschen de voors. sijnen soone houden met behouden goede tot sijne jaren toe omme de vruchten van dien, § 4 ende tot bevrijdinge van de schulden ende lasten, op het voors. huys geaffecteert, verbonden alle syne goederen, roerende ende onroerende, praesente ende toecomende. § 5. Des sal hij bij provisie voorts blijven sitten in alle de andere goederen, schulden ende inschulden; ende dit op het behagen van de moeders vrunden. Praesentibus de Heeren Hendrick Spiegel ende Jan van Waveren, Weesmeesteren.

From the Register of the Chamber of Orphans, shelf nº 364, fol. 4. First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 74.

After the bankruptcy, which was probably de-

clared in consequence of this transfer, the following notes were added on the same page :

Den 22 Januari 1658 heeft Jan Verwout [the guardian of Titus] *de quytscheldinge vant huys opgebracht* [i. e. produced the receipt for the payment made on account of the purchase-money, thus attesting ownership of the house].

Den 22 Juli 1665 is de quytscheldinge vant voorsz. huys behandicht aen titus van Rhijn als bekomen hebbende veniam aetatis daer op deselve titus van Rhyn bekent van voors. Louis Crayers syn voocht ontfangen te hebben behoorlijke rekening bewijs en reliqua sulx dat hy deselve van alle verdere rekeninge en administratie heeft ontslagen, in alles bedankt en gequiteerd. Praesentibus de Heeren Outshoorn en Waveren Weesmeesteren.

For the statement of accounts, cf. our No. 276.

1656 May 18

No. 167. REMBRANDT GIVES A POWER OF ATTORNEY TO AN ADVOCATE FOR HIS ACTION AGAINST PIETER DIRKSZ

On May 18, 1656, Rembrandt "poorter dezer stede" appears before the notary Nic. Cruys of Amsterdam and gives the advocate Arnout Vingboom powers to represent him in his action against Pieter Dirksz. The art-dealer Abraham Francen acted as witness.

Unpublished.

First mentioned in *Oud Holland*, 1890, VIII, p. 176, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

It is not know when Rembrandt became a burgher of Amsterdam. The lists of newly received burghers published by Scheltema do not contain his name.

1656 May 30

No. 168. REMBRANDT ACKNOWLEDGES HIS DEBT TO Mr. DANIEL FRANSSEN BEFORE THE SHERIFFS OF AMSTERDAM

The existence of this "Schepenkennis" of May 30, 1656, is attested by the document of September 27, 1656, our No. 174. The document itself has not been recovered as yet, as Book BBB, from July 27, 1655, to August 15, 1656, is missing.

1656 July 25

No. 169. REMBRANDT'S INVENTORY

In consequence of Rembrandt's bankruptcy, an inventory of all his property was drawn up on July 25 and 26, 1656. The order followed is that of the rooms and other spaces. § 1. In the vestibule. § 2. In the side room adjoining the vestibule. § 3. In the room behind the side room. § 4. In the room or hall looking out to the back. § 5. In the art-room. § 6. On the back shelves. § 7. Art-books. § 8. In the anteroom of the art-room. § 9. In the little studio (shelves 1-5). § 10. In the large studio. § 11. In the store-room for art materials. § 12. In the little office. § 13. In the little kitchen. § 14. In the corridor. § 15. Linen, which was said to be bleaching.

Register littera R. van de Inventarissen ter Desolate Boedelskamer in Amsterdam berustende.

Fol. 29. Inventaris van de Schilderijen mitsgaders meubilen ende huysraet bevonden in den Boedel van Rembrant van Rijn.

Gewoont hebbende op
de Breestraet bij de
St. Anthonis-sluijs.

§ 1. In 't Voorhuijs.
Schilderijen

1. *Een Stuckie* (small picture) *van Ad. Brouwer, sijnde een koekebakker* (cake-maker).
2. *Een dito van Speelders* (gamblers) *vanden selven Brouwer.*
3. *Een dito van een vrouwtie meet een kintie* (woman with a baby) *van Rembrant van Rijn.*
4. *Een schilder kamer* (painter's studio) *van dito Brouwer.*
5. *Een vette kokentie* (fat kitchen) *van dito Brouwer.*
6. *Een tronie van pleijster* (head in plaster of Paris).
7. *Twee naeckte Kinderkens* (naked children) *van pleijster.*
8. *Een slaepent Kindeken* (sleeping child) *van pleijster.*
9. *Een proviese schoen* (shoe).
10. *Een cleijn lantschappie* (small landscape) *van Rembrant.*
11. *Noch een lantschap van den selven.*
12. *Een staende figuertie* (small standing figure) *van den selven.*

2. Compare the Munich pictures, Nos. 891, 893, 898.
3. Bode, Plate 325?
4. No such picture is extant, nor is there any reference to it in literature.
5. Cf. the picture of the Marcuard Collection, Florence, reproduced in the *Klassischen Bilderschatz*, and now in Mr. J. G. Johnson's collection, Philadelphia.
9. Unexplained. Some read "poriese".
10. 11. Bode, Plates 232-235; 341, 343, 345.
12. Probably a nude study in the manner of Bode's Plate 317.

13. *Een Karsnacht* (Christmas Night) *van Jan Lievensz.*

fol. 29v.

14. *Een Jeronimus van Rembrant.*
15. *Een Schilderijtie van haesen* (small picture with hares) *vanden selven.*
16. *Een Schilderijtie van een varcken* (pig) *vanden selven.*
17. *Een cleijn lantschappie van Hercules Seghers.*
18. *Een lantschap van Jan Lievensz.*
19. *Noch een dito van den selven.*
20. *Een lantschappie van Rembrant.*
21. *Een leeuwengevecht* (Lion-fight) *vanden selven.*
22. *Een manen schijntie* (moonlight landscape) *van Jan Lievensz.*
23. *Een tronie van Rembrant.*
24. *Een tronie vanden selven.*
25. *Een still leggent leven* (still-life) *van Rembrant geretukeert* (re-touched).
26. *Een Soldaet in 't harnas* (soldier in armour) *vanden selven.*
27. *Een vanitas van Rembrant, geretukeert.*
28. *Een dito vanden selven met een scepter, geretukeert.*
29. *Een seestuck door Hendrick Antonisz opgemaeckt* (finished).
30. *Vier Spaense stoelen* (chairs) *met juchte* (Russian leather).
31. *Twee dito stoelen met swarte sitsels* (black seats).
32. *Een vuyren houtsoldertie* (a pinewood platform).

§ 2 *In de Sydelcaemer.*

fol. 30.

33. *Een schilderije van een Samaritaen door Rembrant geretukeert.*
34. *Een rycke man* (rich man with Lazarus) *van Palma Vetio* (Vecchio) *waar van de helfte Pieter de la Tombe toecomt* (owned in part by).
35. *Een achter huijs* (view of an out-house) *van Rembrant.*
36. *Twee haesewinden* (grayhounds) *nae 't leven, vanden selven.*
37. *Een afdoeningh van 't kruijs, groot* (large *Descent from the Cross*) *van Rembrant, met een schoone goude lijst* (in a handsome gilt frame; originally described as : *vandenselven*).
38. *Een opweckingh* (resurrection) *Laseri vanden selven.*
39. *Eene Cortisana* (Courtesan) *haer pallerende* (at her toilette) *vanden selven.*
40. *Een bossie* (small woody landscape) *van Hercules Seghersz.*
41. *Een Tobias van Lasman.*
42. *Een opweckinge Laseri van Jan Lievensz.*
43. *Een berch achtich lantschappie* (small mountain landscape) *van Rembrant.*
44. *Een lantschappie van Govert Jansz.*
45. *Twee tronien, van Rembrant.*
46. *Een graeuwtie* (grisaille) *van Jan Lievensz.*
47. *Twee graeuwties, van Percellus.*
48. *Een tronie van Rembrant.*
49. *Een dito van Brouwer.*
50. *Een duyn gesicht* (landscape with dunes) *van Percellus.*
51. *Een dito kleynder vanden selven.*

fol. 30 v.

52. *Een hermietie* (small picture of a hermit) *van Jan Lievensz.*
53. *Twee cleyne troneties van Lucas van Valckenburch.*
54. *Een brandent leger* (camp on fire) *vanden oude Bassan.*
55. *Een quacksalver, nae Brouwer.*
56. *Twee tronien van Jan Pinas.*
57. *Een perspectief* (architectural subject) *van Lucas van Leijden.*
58. *Een priester, nae Jan Lievense.*
59. *Een modellettie* (small nude study) *van Rembrant.*
60. *Een hardersdriffie* (small landscape with herdsman and flock) *van den selven.*

14. The picture etched by J. G. van Vliet? Cf. our No. 17 C. above.
15, 16, 21. Disappeared.
17. Cf. Bode in the *Jahrbuch der K. Pr. Kunstsammlungen* 1903, XXIV, p. 185 *et seq.* for his rare pictures.
18, 19, 22. The only painted landscape known is in the Berlin Museum.
25, 27, 28, 33. Cf. our No. 46 above.
26. Bode, No. 418 or 419.
27, 28, 35, 36, 43. Have disappeared.
33. Perhaps Bode, Plate 330.
34. This picture and n° 109 only fetched enough at the sale to pay Pieter de la Tombe f. 32.5.— for his half share, after deducting expenses. Cf. our No. 200 below, where, however, the Christian name Jacob is given.
37. Bode, Plate 126.
38. Bode, Plate 45.
39. Bode, Plate 400.
41. *An angel appearing to the aged Tobit*, by P. Lastman, panel, 16×23 in. was in the P. Yver sale, March 31, 1788, at Amsterdam.
42. A picture of this description is in the Willett Collection, Brighton.
44. See our No. 52 above.
53, 56. This is the sole indication we have that L. van Valckenburch and Jan Pijnas painted portraits or studies of heads.
59. Cf. above *ad* 12.
60. If we accept Bode's Plate 237 as genuine, this may have been the picture.

61. *Een teeckening* (drawing) *vanden selven.*
62. *Een geeselingh* (scourging) *Christi vanden selven.*
63. *Een graeuwtie van Persellus.*
64. *Een graeuwtie van Sijmon de Vlieger.*
65. *Een lantschappie van Rembrant.*
66. *Een tronie, naer t' leven van Rembrant.*
67. *Een tronie van Raefel Urbyn.*
68. *Eenige huysen, nae 't leven* (study from nature with a few houses) *van Rembrant.*
69. *Een lantschappie, naer 't leven* (study from nature) *vanden selven.*
70. *Eenige huysiens* (small landscape with a few houses) *von Herculus Seghersz.*
71. *Een Juno van Pinas.*
72. *Een Spiegel in een ebben lijst* (ebony frame).
73. *Een ebben lijst.*

fol. 31.

74. *Een marmer coelvadt* (marble cooler).
75. *Een neutebomen houte taefel* (walnut-wood table) *met een Doornicx cleet* (Tournai tablecloth).
76. *Seven Spaense stoelen met groene fluweele sitsels* (green velvet seats).

§ 3. *In de Caemer agter de sydelcaemer.*

77. *Een schilderije van Jefta.*
78. *Een Maria mit een Kindeken van Rembrant.*
79. *Een cruijstingh (Crucifixion) Cristie gemodelt* (sketched) *vanden selven.*
80. *Een naeckte vrouwe* (naked woman) *vanden selven.*
81. *Een copije nae Hannibal Crats* (Carracci).
82. *Twee halve figuren* (half-length figures) *van Brouwer.*
83. *Noch een copije nae Hannibal Crats.*
84. *Een setie* (small sea-piece) *van Percelles.*
85. *Een oude tronie* (old man's head) *van van Eyck.*
86. *Een doode Contrefijtsel* (portrait after death) *van Abraham Vinck.*
87. *Een doode verreysingh* (Resurrection of the dead) *van Artie van Leijden.*
88. *Een schets* (sketch) *van Rembrant.*
89. *Een copye nae een schets van Rembrant.*
90. *Twee tronien, nae 't leven van Rembrant.*
91. *De Inweydingh* (dedication) *Vanden tempel Salomons in 't graeuw Vanden selven.*
92. *De besnijdenisse Cristi, Copye nae Rembrant.*
93. *Twee cleine lantschappies van Hercules Segers.*
94. *Een vergulde lijst* (gilded frame).

fol. 31 v.

95. *Een eeken taefeltie* (small oak-table).
96. *4 kaert schilden* (pasteboard screens, according to Vosmaer).
97. *Een eeken pars* (oak press).
98. *4 slegte stoelen* (plain chairs).
99. *4 groene stoel kussens* (green chair-cushions).
100. *Een kopere ketel* (a copper kettle).
101. *Een kapstock* (clothes-stand).

§ 4. *In de Agtercaemer offte Sael.*

102. *Een bossie* (small wooded landscape) *van een onbekend* (unknown) *meester.*
103. *Een out mans tronie van Rembrant.*
104. *Een groot lantschap van Hercules Segers.*
105. *Een vrouwe tronie van Rembrant.*
106. *De eendragt van 't lant, vanden selven.*
107. *Een dorpie* (view of a village) *van Govert Jansz.*
108. *Een ossie* (small picture with an ox) *naer 't leven van Rembrant.*
109. *Een groot stuck* (large picture) *vande Samaritaense vrouwe* (the Samaritan woman at the well) *van Sjorjon* (Giorgione) *waervan de helfte Pieter la Tombe is toekomende* (owned in part by).
110. *Drie antique beelden* (antique statues).
111. *Een schets van de begraeffenis* (Entombment) *Cristi van Rembrant.*
112. *Een scheepie Petri (St. Peter's Boat) van Aertie van Leijden.*
113. *De verreijsenisse (Resurrection) Cristi van Rembrant.*
114. *Een Maria beeltie* (Madonna) *van Raefel Urbijn* (Raffaelle d'Urbino).

fol. 32.

115. *Een Cristi tronie van Rembrant.*

62. Cf. the copy *ad* 302.
71. Has disappeared. On April, 1645, the publican Joost Joosten of Amsterdam gave a picture of *Ganymede and Juno* by Pinas as security for f. 19. Unpublished extract made by A. Bredius from the file of the notary J. Borsselaar of Amsterdam.
78. No picture of the Virgin and Child by Rembrandt has come down to us. Bode's Plates 37, 38, 242, 250-252 are all Holy Families and include St. Joseph.
79. Bode, Plate 318.
80. Bode, Plate 354?

91, 113. Have disappeared.
92. The original, painted for Prince Frederick Henry, has disappeared. A picture in the Brunswick Museum, which may be a copy of this (No. 241 in the Catalogue), is later in date. Cf. our No. 117 above.
106. Bode, Plate 321.
107 See *ad* 44.
108. See Bode, Plates 421-423 und 575.
109. See *ad* 34.
111. Bode, Plate 130.
115, 118. See Bode, Plates 412, 413.

116. *Een wintertie* (small winter landscape) *van* (Abel) *Grimmer.*
117. *d'Cruijssinge Cristi van Lelij de Novellaene* (Lelio Orsi da Novellara).
118. *Cristus tronie van Rembrant.*
119. *Een ossie van Lasman.*
120. *Een vanitas van Rembrant geretukeert.*
121. *Een excehomo in 't graeuw, van Rembrant.*
122. *Een Abrahams offerhande van Jan Lievensz.*
123. *Een vanitas, geretukeert van Rembrant.*
124. *Een lantschap in 't graeuw van Hercules Segers.*
125. *Een Avont stont* (twilight) *van Rembrant.*
126. *Een groot spiegel* (large mirror).
127. *6 stoelen met blaeuwe sitsels* (blue seats).
128. *Een eeken taefel* (oak table).
129. *Een gesteken tafelcleet* (embroidered table-cover).
130. *Een sackeren daenen pars* (a cedar-wood press).
131. *Een dito luijerkassie* (a cupboard of the same wood for children's clothes).
132. *Een bedt en peulue* (bed and bolster).
133. *2 hooftkussens* (pillows).
134. *2 deeckens* (bed-covers).
135. *Een blaeuw behangsel* (blue wall-hanging or bed-curtain).
136. *Een matte stoel* (cane chair).
137. *Een vuyr iser* (warming-pan).

§ 5. *Op de Kunst Caemer.*

fol. 32 v.
138. *Twee aardt clooten* (terrestrial globes).
139. *Een doosien* (small box) *met mineraelen.*
140. *Een colommetien* (small column).
141. *Een tinne pottien* (small tin pot).
142. *Een pissent kintie* (a child making water).
143. *Twee Oostindische backiens* (little bowls).
144. *Een dito nap* (bowl) *met een Sineessien* (little Chinese figure).
145. *Een beelt van een keijserin* (statue of an empress).
146. *Een Oostindische poeijer doos* (powder-box).
147. *Een beelt vande keijser Augustus.*
148. *Een Indies koppie* (small Indian cup).
149. *Een beelt van Tiberius.*
150. *Een Oostindische naeydoos* (work-box).
151. *Een tronie van Caijus.*
152. *Een Caligula.*
153. *Twee porceleyne Caguwarisen* (china Cassowaries).
154. *Een Heraclites.*
155. *Twee porceleyne beeltiens* (china figures).
156. *Een Nero.*
157. *Twee isere helmetten* (iron helmets).
158. *Een japanse hellemet* (japanese helmet).
fol. 33.
159. *Een carbaetse helmet* (Carpathian? helmet).
160. *Een Rooms kejser.*
161. *Een moor nae 't leven afgegooten* (Moor's head cast from life).
162. *Een Socrates.*
163. *Een Homerus.*
164. *Een Aristoteles.*
165. *Een bruijne antique tronie* (an antique burnished bust.
166. *Eene Fausteyna* (Faustina).
167. *Een isere rusting met een hellemet* (a suit of armour and helmet of iron).
168. *Een keijser Galba.*
169. *Een dito Otto.*
170. *Een dito Vetellius.*
171. *Een dito Vesspasianus.*
172. *Een Titus Vesspasianes.*
173. *Een dito Domitianus.*
174. *Een dito Silius Brutus.*
175. *47 Stuks soo see als aert was* (sea and land animals) *en diergelijcken* (the like).
176. *23 Soo see als lant gediertie* (sea and land animals).
177. *Een hammach* (hammock?) *met twee kalbassen* (gourd-bottles) *een van Koper* (copper).
178. *Agt Stucks pleijster werck op 't leven afgegoten, groot* (large plaster casts from the life).

§ 6. *O de agterste Richel.*

fol. 33 v.
179. *Een groote quantiteijt hoorens* (sea-shells), *seegewassen* (sea-plants, coral-branches) *gietwerck op 't leven afgegooten* (casts from the life) *en veel andere rariitijten.*
180. *Een beelt synde de antieke liefde.*
181. *Een hant roertie* (a gun) *een pistool.*

116. Similar pictures in the collections of M. Delaroff and Prince Jussupoff at St. Petersburg, Léon Jansen in Brussels and A. Schloss in Paris, and in the Museums of Issoudun and Abbeville. The last and the third from the last belong to a series of the twelve months.
117. The *Crucifixion* by this master is the property of the Berlin Museum, and is at present in the Halle Museum, nº 221 in the catalogue.
120. Cf. *ad* 25, 27, 28, 33.
121. Bode, Plate 214.
122. The well-known picture at Brunswick.
125. Has disappeared.
161. Cf. for this the passage from Uffenbach, III, p. 582, under the date 1711.

182. *Een raer gefigureert iser schilt* (iron shield, ornamented with figures) *van Quinjtin de Smith* (Matsijs).
183. *Een ouwe wetse kruijtfles* (old powder-horn).
184. *Een turcxe* (Turkish) *kruijtfles.*
185. *Een kassie* (cabinet) *met medalien.*
186. *Een gebreijt schilt* (an embroidered shield).
187. *Twee volcomen naeckte figueren* (nude statues).
188. *De doode beeltenis van prins Maurits op sijn eygen natuijrlick weesen afgegoten* (death-mask of Prince Maurice of Orange).
189. *Een leeuw en een bul* (bull) *op het leven gebouceert* (modelled from life).
190. *Eenige rottingen* (canes).
191. *Een Cluijtbooch* (a cross-bow).

§ 7. *Volgen de Kunst boecken.*

192. *Een boeck vol schetsen, van Rembrant.*
193. *Een boeck met hout printen* (wood-cuts) *van Lucas van Leijden.*
194. *Een dito hout printen van Was . .*
fol. 34.
195. *Een dito met kopere printen* (engravings) *van Vani* (Francesco Vanni) *en anderen als meede barotius* (Fed. Baroccio).
196. *Een dito met kopere printen van* (after pictures by) *Raefel Urbijn.*
197. *Een vergult ledekantie* (small, gilded bedstead) *gemodelt van* (Rombout) *Verhulst.*
198. *Een dito met kopere printen van Lucas van Leijde soo dubbelt als enkelt* (in single and double copies or, single and double size).
199. *Een dito met teeckeningen vande principaelste meesters vande heele werelt* (principal masters of the world).
200. *'t kosselijcke boeck* (the precious book) *van André de Mantagnie.*
201. *Een groot dito vol teeckeninge en printen van veele meesters.*
202. *Noch een grooter dito van teeckeninge en printen van verscheijde meesters.*
203. *Een dito vol curieuse minijateur teeckeninge* (miniature) *nevens verscheijde hout en kopere printen van alderhande dragt* (all kinds of costumes).
204. *Een dito vol printen, van* (engravings by and after) *den ouden Breugel.*
205. *Een dito met printen van Raefel Urbijn.*
206. *Een dito seer kostelijcke* (very precious) *printen vanden zelven.*
207. *Een dito vol printen van Antonj Tempest* (Antonio Tempesta).
208. *Een dito soo koper als hout printen* (engravings and wood-cuts) *van Lucas Craenoogh* (Cranach).
209. *Een dito van Hanibal, Augustijn en Loduwijck Crats* (Carracci), *Guwido de Bolonese* (Guido Reni) *en Spanjelette.*
210. *Een dito met gesneeden en geeste figuren* (engraved and etched figures) *van Antonij Tempeest.*
211. *Een dito groot boeck vanden selven.*
fol. 34 v.
212. *Een dito boeck uts.*
213. *Een dito met gesneeden kopere printen* (engravings) *van Goltseus* (Hendrick Goltzius) *en* (Johannes) *Muller bestaende in Contrefijtsels* (portraits).
214. *Een dito van* (after pictures by) *Raefel Urbijn seer schoonen druck* (very beautifully printed).
215. *Een dito met teeckeninge van Ad. Brouwer.*
216. *Een dito seer groot, met meest* (nearly all) *alle de wercken van Titiaen.*
217. *Eenige rariteyten van potties* (pots) *en veneese glaesen* (Venetian glasses).
218. *Een anticq boeck met en pertye Schetsen* (a number of sketches), *van Rembrant.*
219. *Een antick boeck.*
220. *Een groot boeck, vol schetsen van Rembrant.*
221. *Nog een antieck boeck ledich* (empty).
222. *Een cleijn verkeer bordeken* (tric-trac board).
223. *Een seer antiekse stoel* (very antique chair).
224. *Een Chinees backie* (cup) *met mineraelen.*
225. *Een groote witte coraelberch* (coral-growth in the form of a mountain).
226. *Een boeck vol statuen koper snee* (full of engravings of statues).
227. *Een dito* (book with engravings after Maerten van) *Heemskerck, synde ael 't werck vanden selven.*
228. *Een boek, vol contrefytsels soo van van Dijck, Rubens en verscheijde andere oude meesters.*
229. *Een dito, vol lantschappen van verscheijde meesters.*
230. *Een dito, vol vande wercken van Mijchiel Angelo Bonarotti.*
fol. 35.
231. *Twee gebreijde mandekens* (knitted baskets).
232. *Een dito* (book) *met de bouleringe* (love-stories) *van Raefel, Roest* (Giovanni Battista de' Rossi), *Hanibal Crats* (Carracci) *en Julio Bonasoni* (Giulio Bonasone).

188. The plaster cast for this under 287.
194. Was. . : the last letter indistinct.
197. This should probably be : a book with pictures of a small gilded bedstead.

233. *Een dito vol lantschappen, van verscheijde vermaerde* (famous) *meesters.*

234. *Een dito vol Turcxe gebouwen* (Turkish buildings) *van Melchior Lorich* (Lorch), *Hendrick* (it should be Pieter) *Coeck van Aelst en andere meer, uytbeeldende het Turcxe leven* (representing Turkish life).

235. *Een Oostindies benneken* (basket) *daar in verscheijde prenten van Rembrant, Hollaert* (W. Hollar), *Cocq* (Jeronimus Cock) *en andere meer.*

236. *Een boeck inswart leer gebonden* (bound in black leather) *met de beste schetsen van Rembrant.*

237. *Een papiere kas* (cardboard box) *vol printen van Hubse Marten* (M. Schongauer) *Holbeen, Hans Broesmer* (Brosamer) *en Israel van Ments* (Meckenem).

238. *Noch een boeck van all de wercken* (etchings) *van Rembrant.*

239. *Een boeck, vol teeckeninge van Rembrant gedaen, bestaende in mans en vrouwe; naekt sijnde* (male and female nude studies).

240. *Een dito vol teeckeningen van alle Roomsche gebouwen en gesichten* (buildings and views in Rome), *van alle de voornaemsche meesters.*

241. *Een chineese ben* (basket) *vol gegoten contrefijtsels* (portrait casts).

242. *Een leech cunstboeck* (blank art-book).

243. *Een dito als voiren* (as above).

244. *Een dito, vol lantschappen nae 't leven geteeckent bij Rembrant.*

fol. 35 v.

245. *Een dito met proefdrucken van* (proof engravings from pictures by) *Rubens en Jaques Jordaens.*

246. *Een dito vol contrefijtsels* (portraits) *van Mierevelt, Titiaen en andere meer.*

247. *Een chinees bennettie* (little basket).

248. *Een dito* (art-book) *vol printen van architecture* (architectural engravings).

249. *Een dito, vol teeckeninge van Rembrant, bestaende in beesten nae 't leven* (animals drawn from life).

250. *Een dito, vol printen van Frans Floris, Buytewech, Goltseus en Abraham Bloener* (Bloemaert).

251. *Een paquet vol antickse teeckeninge* (drawings after antiques) *van Rembrant.*

252. *5 boeckiens* (small books) *in quarto, vol teeckeninge van Rembrant.*

253. *Een dito vol printen vande Architecture.*

254. *D'Medea van Jan Six, treurspel* (tragedy).

255. *Gants Jerusalem van Jacob Calot.*

256. *Een parckement boeck* (book bound in parchment) *vol lantschappen nae 't leven, van Rembrant.*

257. *Een dito vol figuer schetsen* (sketches of figures) *van Rembrant.*

257a. *Een dito uts.*

258. *Een houte boeckie* (small book bound in wood) *met teljooren* (pictures of plates).

259. *Een boeckie vol gesichten* (views) *geteeckent van Rembrant.*

260. *Een dito met treffelijcke Schriften* (excellent specimens of calligraphy).

fol. 36.

261. *Een dito vol Statuen van Rembrant nae 't leven geteeckent.*

262. *Een dito uts.*

263. *Een dito, vol schetsen van Pieter Lasman met de pen geteeckent.*

264. *Een dito van Lasman met root krijt.*

265. *Een dito schetsen van Rembrant met de pen geteeckent.*

266. *Een dito uts.*

267. *Een dito als voiren.*

268. *Noch een dito vanden selven.*

269. *Noch een dito vanden selven.*

270. *Een dito, groot, met teeckeninge in 't Tirol van Roelant Savrij nae 't leven geteeckent.*

271. *Een dito vol teeckeninge van diversche voorname meesters.*

272. *Een dito in quarto vol schetsen van Rembrant.*

273. *'t proportie boeck van Albert Durer, houtsnee.*

234. Lorch : The title of the work in Nagler p. v. under 37; van Aelst : *ibid* p. v.

246. Portraits by Mierevelt : the well-known engravings by W. J. Delff.

250. Buytewech : his etchings are described by Van der Kellen, *Peintre-Graveur*, p. 109 *et seq.*

251. Only one of these has been preserved, in the Royal Library at Turin. Cf. J. Six, *Oud Holland*, 1897, xv, p. 1 *et seq.* *De Homerus van Rembrandt.*

254. Rembrandt etched the frontispiece, Bartsch, nº 112.

255. Cf. C. Neumann, *Rembrandt*, p. 640, where the exact title is given.

257a. This number was omitted by Bürger and Rovinski. To avoid the confusion that would arise from differences of numeration, I have inserted it under this heading.

261. Has disappeared.

270. In the famous copy of the Blaeu atlas in the Court Library at Vienna, are pasted large views of the Tyrol by R. Savery which are perhaps rightly identified with these.

273. The title is : *Die vier Bücher von menschlicher Proportion*, Nurnberg, 1528.

274. *Noch een gesneeden boeck met printen, sijnde de wercken van Jan Lievensz en Ferdinando Bol.*
275. *Eenige packetten met schetsen soo van Rembrant als andere.*
276. *Een pertije papier, heel groot formaet.*
277. *Een kas* (cupboard) *met printen van van Vliet naer schilderije van Rembrant.*

fol. 36 v.

278. *Een laeckens kraem schut* (a Spanish screen covered with stuff).
279. *Een isere Ringhkraegh* (iron gorget).
280. *Een laede* (drawer), *daer in een paradijs vogel en ses wayers* (fans).
281. *15 boecken in verscheijde formaeten.*
282. *Een Hoogduyts boeck met oorlochs figueren* (military subjects).
283. *Een dito met hout figuren* (woodcuts).
284. *Een Hoogduijtsche Flavio Jevus* (Josephus) *gestoffeert met figueren van Tobias Timmerman* (Stimmer).
285. *Een oude bijbel.*
286. *Een marmer schrijftoortie* (small marble inkstand).
287. *De pleyster vorm van prins Maurits.*

§ *8. 't Voorvertrek voor de Kunstcaemer.*

288. *Een Joseph van Aertie van Leijden.*
289. *3 Belyste printen* (framed prints).
290. *D'groetenis* (Annunciation) *van Maria.*
291. *Een lantschappie nae 't leven, van Rembrant.*
292. *Een lantschappie, van Hercules Segers.*
293. *'t Afdoeningh van 't kruijs* (Descent from the Cross) *van Rembrant.*
294. *Een tronie, nae 't leven.*

274. Cf. Bartsch, *Rembrandt*, vol. II; Rovinski, *Les Élèves de Rembrandt*.
277. Cf. above *ad* 274.
279. Probably the gorget which figures in so many portraits of himself and his father.
280. There are drawings of the skin of a bird of Paradise in the L. Bonnat collection, Paris; Lippmann has reproduced one, nº 164.
282. Perhaps Hogenberg's episodes of the Hispano-Dutch wars. Cf. F. Muller, *Nederlandsche historieplaten*, nº 413; van Rijn, *Atlas van Stolk*, nº 266.
284. The title is given in Nagler, see above No. 35. The book appeared in 1581, 1597 and 1601 at Strasburg.
287. A cast from this under 188.
291. Cf. above *ad* 10.
293. This picture has disappeared. Of the two existing examples, that at Munich was in the possession of the heirs of Frederick Henry of Orange in 1656, and that at St. Petersburg figures above under nº 37. The small picture in London, Bode, Plate 245, is a Pietà rather than an "Afdoeningh van 't kruijs".

295. *Een dootshooft, van Rembrant overschildert.*
296. *Een pleijster badt van Diana* (Diana's bath, in plaster) *van Adam van Viane.*
297. *Een model nae 't leven* (sketch or nude study from the life) *van Rembrant.*

fol. 37.

298. *Drie hondekens* (little dogs) *nae 't leven van Titus van Ryn.*
299. *Een geschildert boeck* (painted book) *vanden selven.*
300. *Een Marias tronie vanden selven.*
301. *Een maneschijntie* (small moonlight landscape) *van Rembrant overschildert.*
302. *Een copye nae de geesselingh Cristi, nae Rembrant.*
303. *Een naeckt vrouwtie, gemodelt nae 't leven* (small nude study of a woman) *van Rembrant.*
304. *Een begonne lantschappie, nae 't leven, vanden selven.*
305. *Een paert* (horse) *nae 't leven, vanden selven.*
306. *Een cleijn stuckkie vanden jonge Hals.*
307. *Een vissie* (small picture of a fish), *nae 't leven.*
308. *Een becken gepleijstert* (bowl modelled in plaster) *met naeckte figueren, van Adam van Vianen.*
309. *Een out koffer* (old chest).
310. *4 stoelen met swarte leere sitsels* (black leather seats).
311. *Een vuyren taefel* (deal table).

§ *9 Op de Cleyne Schildercaemer.*

In 't eerste Vack.

312. *33 stucks anticq hantgeweer* (hand weapons) *en blaes instrumenten* (wind instruments).

In 't tweede Vack.

fol. 37 v.

313. *60 stucks soo indiaens hantgeweer* (hand weapons), *pijlen* (arrows), *schichten* (shafts), *asegaijen* (assegais) *en bogen* (bows).

In 't derde Vack.

314. *13 stucks soo bambuijsen als fluijt instrumenten* (bamboos and fifes).

In 't selve Vack.

315. *13 stukcks pijlen, boogen, schilden als anders.*

295. Cf. above *ad* 27.
298-300. Have disappeared. The last perhaps a copy after 78?
301. Cf. above *ad* 25.
302. The original under 62?
305. Has disappeared.
306. Young Hals. This may mean Dirck, the brother of Frans, or one of his sons.

In 't vierde Vack.

316. *Een groote pertye handen en tronien op 't leven afgegooten, met een harp* (harp) *en een Turcxe boogh* (Turkish bow).

In 't vijfde Vack.

317. *17 handen en armen, op 't leven afgegoten.*
318. *Een pertije harthoornen* (stag's horns).
319. *4 Cluijt en voet bogen* (bows and cross-bows).
320. *5 antieckse hoeden en schilden.*
321. *9 kalbassen en flessen* (calabashes and bottles).
322. *2 gebouceerde* (modelled) *contrefijtsels, synde Bartholt Been en sijn huyswrouw* (wife).
323. *Een pleyster gietsel* (plaster cast) *van een Gricks anticq.*
324. *Den statue vanden keyser Agriepa.*
325. *Dito van den keyser Aurelius.*
326. *Een Cristus tronie nae 't leven.*
327. *Een saters tronie met hoorenen* (satyr's head with horns).
328. *Een Sibilla anticqe.*

fol. 38.

329. *Een antieckse Laechon* (Laocoön).
330. *Een groot Seegewas.*
331. *Een Vitellius.*
332. *Een seneca.*
333. *3 a 4 antique vrouwe tronien* (antique or archaic female heads).
334. *Noch 4 andere tronien.*
335. *Een metaal stuckie geschut* (small metal gun).
336. *Een pertye antiekse lappen van diversche coleuren* (ancient cloths of various colours).
337. *7 snaer instrumenten* (stringed instruments).
338. *Twee schilderijties van Rembrant.*

§ *10. In de groote Schildercaemer.*

339. *20 stucks helbaerden* (halberds), *slachswaerden* (swords), *en Indiaense waijers* (fans).
340. *Een Indiaans mans en vrouwe cleet* (Indian costumes for a man and a woman).
341. *Een casket van een reus* (a giant's helmet).
342. *5 curas harnassen* (cuirasses).
343. *Een houte trompeth* (wooden trumpet).
344. *Twee mooren, in een stuck van Rembrant.*
345. *Een kindeken van Michael Angelo Bonalotti.*

322. Nothing is known of the persons represented.
326. This can only mean that it was drawn from a model and was not a copy.
344. Has disappeared. Rembrandt treated the same subject again in 1661, in the picture now in Dr. Bredius' collection, Bode, Plate 513.
345. Cast of the Sleeping Cupid?

§ *11. Op de Schilder loos.*

346. *Een leeue en een leeuwinnen huijt* (skins of lion and lioness) *met twee bonte rocken* (parti-coloured coats).
347. *Een groot stück, synde Danae.*

fol. 38 v.

348. *Een pitoor* (bittern) *nae 't leven, van Rembrant.*

§ *12. Op 't cleijne kantoor.*

349. *Tien stucks schilderije soo cleijn als grooter, van Rembrant.*
350. *Een ledekant* (bedstead).

§ *13. In de cleijne Keucken.*

351. *Een tinne waterpot* (tin water-pot).
352. *Eenige potten en pannen* (pots and pans).
353. *Een tafeltie* (small table).
354. *Een schappraey* (store-cupboard).
355. *Eenige oude stoelen.*
356. *2 stoel kussens.*

§ *14. Inde Gangh.*

357. *9 witte schaelen* (bowls).
358. *2 aerde schootels* (earthen dishes).

§ *15. Lynwaet, 't welck geseijt op den bleeck te sijn.*

359. *3 manshemden* (shirts).
360. *6 neusdoecken* (handkerchiefs).
361. *12 Servietten* (towels).
362. *3 tafellaeckens* (table cloths).
363. *Eenige beffen en ponjetten* (collars and cuffs).

Aldus gedaen ende geinventariseert den 25 en 26 : July 1656.

The original text first published from the manuscript in the States Archives at Amsterdam by J. Immerzeel jr. *Lofrede op Rembrandt*, 1841, p. 76 *et seq.*

English translations : 1836 in John Smith's *Catalogue raisonné*, vol. VII, p. XLI *et seq.* from a transcript by Albert Brondgeest, about 1832; 1834 in C. J. Nieuwenhuys, *A Review of the Lives and Works of some of the most eminent Painters*, London, p. 16 *et seq.*, and 1849 in John Burnet, *Rembrandt and his Works*, London, p. 8 *et seq.*

French translations : *inter alia* in Charles Blanc, *L'Œuvre de Rembrandt*, folio, 1853, p. 17 *et seq.*; quarto, 1873, p. 26 *et seq.*; in the French edition of Scheltema's *Rembrand*, 1866, p. 92 *et seq.*; in

347. Originally " Danae ". An i was added later in darker ink : Dianae. The picture has disappeared. Was it by Rembrandt?
348. The Dresden picture, Bode, Plate 238.

Vosmaer, p. 432 *et seq.*; and in Rovinski, *L'Œuvre gravé de Rembrandt*, 1890, p. LXI *et seq.*

A German version by E. Koloff in von Raumer, *Histor. Taschenbuch*, Leipzig, 1850, p. 563 *et seq.*

A very intelligent commentary on this inventory of Rembrandt's has appeared during the publication of the present volume : W. Valentiner's *Rembrandt und seine Umgebung*, II : *Anmerkungen zu Rembrandt's Kunstbesitz*, p. 64 *et seq.* Strasburg, 1905.

We have retained the numeration, which appears only in Bürger's French edition of Scheltema, and in Rovinski. It does not figure in the original.

The document now in existence has more the appearance of a fair copy than of an inventory made in the course of two days by persons going round the house.

This inventory gives certain indications of the arrangement of Rembrandt's dwelling. All the walls were hung with pictures, all the cupboards — fixtures belonging to the house — were full of artistic objects.

There were 6 chairs in the hall (30, 31), one of them on a raised platform (32) by the window, such as we see in pictures by P. de Hooch and Metzu, and further, the cupboard belonging to Hendrickje. Cf. our Nos. 191 and 314.

The side room, looking into the street and adjoining the hall, contained a mirror (72), a table with a cloth (75), 7 velvet chairs (76) and a marble cooler (74).

Behind this there was a simpler room (often called the " binnenhaert "), looking into a little courtyard, and containing household utensils : a press (97), kettle (100), clothes-horse (101), and a small table (95) with 4 plain chairs (98) and cushions belonging to these (99).

The four " Kaertschilden " (96) are generally supposed to have been screens to regulate the light in etching.

From the hall, the corridor ran past the side room, the inner room, and the little courtyard to the large saloon or back room looking out to the back, which was evidently used by Rembrandt as a bed-room (132-135, 137). The bed-steads, which are not mentioned in the inventory, must have belonged to the house. No mention is made of a wash-stand. In addition to the bed things, we find here a large mirror (126), 6 blue chairs (127), a table with a cloth (128, 129), a cane chair (136), a press, and a little cupboard for children's clothes, both of cedar-wood (130, 131).

This concludes the inventory of the ground-floor. The studios and art-rooms were evidently on the first floor, the store-rooms perhaps above these, the kitchen in the basement under the large back room.

No painting utensils of any kind appear in the studio, no easels, chairs, palettes, paints, grinding-boards, etc. Even the partitions, which we know from No. 180 to have belonged to Rembrandt, are not included.

In the ante-room there was only an old chest (309), 4 leather chairs (310) and a table (311); in the store-room a bed-stead (350), perhaps belonging to Titus?

The kitchen utensils are entered under 351-358, the linen appears under 359-363.

Throughout the inventory we find no mention of stoves (Cf. No. 180 § 3), curtains, or family portraits, an item that cannot certainly have been lacking in Rembrandt's house.

Articles belonging to Hendrickje and the little Cornelia were not included in the inventory.

No. 170. REMBRANDT'S CREDITORS APPOINT A TRUSTEE

1656 July 26

Register van de Curateelen geteeckent met de letter D berustende ter Caemere van de desolaete Boedels der stadt Amsterdam 1655 — Maert 1661. fol. 100v.

Rembrant van Ryn.

Commissarisen committeeren ende authoriseeren Henricus torquinius tot Curateur over den boedel van Rembrant van Rijn omme denselven boedel ten besten van de gemene crediteuren te administreren ende beneficeren.

Actum den 26 July 1656, praesentibus de heeren Nicolaes Pancrijs Mr. Pellegrom ten Grootenhuys ende Mr. Jan van Hellemont, Commissarissen.

From the archives of the " Desolate Boedelskamer " of Amsterdam. First published by E. Maaskamp, *Rembrandt van Ryn en zyne werken geschetst*, Amsterdam, 1828, p. 24, supplement B.

No. 171. JAN VERWOUT APPOINTED GUARDIAN OF TITUS VAN RIJN

1656 September

§ 1. Jan Verwout appointed guardian. § 2. He promises to perform faithfully the duties of guardian and administrator of his ward's property.

Register van de Voochdyen C, Beginnende 10 September 1646, Eyndigende 8 Februari 1662.

§ 1. Rembrandt van Rhyn, schilder.

Den 6 September 1656 hebben de heeren Weesmeesteren tot voocht over Titus, de Soone van Rembrandt van Rhijn, schilder geprocreërt by Saskia van Uylenburch ende tot administrateur over desselffs goederen gestelt ende geordonneert Jan Verwout, omme des voors. kints recht ende gerechticheyt

allomme op ende jegens eenen iegelijck waer te nemen, te bevorderen ende verantwoorden, ende voorts desselffs goederen te zijnen meesten nut oirbaer ende profijte te regeren ende administreren, § 2 welcke voochdye ende administratie de vs. Jan Verwout ter Weescamer comparerende heeft aengenomen ende belooft hem daerinne te sullen quyten nae behoren, presentibus de Heeren Jan van Waveren en Mr. Gerrit van Hellemont Weesmeesteren.

First published from the original in the archives of the chamber of Orphans at Amsterdam by H. Havard, *Le fils de Rembrandt*, in *L'Art et les Artistes hollandais*, 1879, p. 87. The appointment of Verwout was already known, through Dr. P. Scheltema's publication in 1877 of the decree of the provincial court of December 22, 1662, *Obreen's Archief*, I, p. 17 *et seq.*

On April 4, 1658, Jan Verwout was replaced by Louys Craeyers. Cf. No. 192.

1656
September 12

No. 172. REMBRANDT'S DEBTS

Repartitieboeken der Desolate Boedelkamer
fol. 50
1656

Rembrant van Ryn, schilder is schuldich :

1. 12 Sept. Aen Gerrit Boelensz f 800 capitaal, f 48 rente 1 maand à 4 ½ p. cent[1]. . . . . *f. 848.—*

Anno 1659 A dij 28 Jannewarij

2. Aan Isaack Franck, rest. van obligatie en intrest. . . . . . *,, 116.5.—*

3. A° 1661 a dij 11 Jannewarij pro Christoffel Tysen aen de soon van Aert Clouck een rente bryef van 1168.4.— capitaal en jaerlyke gl. 52.11.4 . . . . . *,, 1168.4.—*

Here published for the first time.

Ad 1. This debt is only recorded here. Nothing further is known of it. It must have been contracted in the first half of the year 1655, if the bankrupt owed interest for a year and four months.

Ad. 2. This amount was the unsecured portion of a debt, the secured portion of which the creditor had received *ad* f. 95.15. Cf. our Nos. 176, 189, and 199.

Ad. 3. This was the last instalment of the purchase-money of Rembrandt's house. Cf. our Nos. 160 and 187.

1. This calculation of the interest is not correct. f. 48 is the interest for one year and four months on a capital of f. 800 at 4 ½ p. c.

1656
September 26

No. 173. AGREEMENT BETWEEN REMBRANDT AND DANIEL FRANSSEN

On September 26, 1656, Rembrandt appears before the notary Torquinius and admits that he owes the surgeon Mr. Daniel Franssen a considerable sum of money, as set forth in the promissory note given before the sheriffs. § 2. As he is about to sell his goods and art collections, he promises, in the event of being unable to pay Franssen in full out of the proceeds, to make up the balance by painting a few pictures, which Franssen agrees to take on the valuation of two impartial appraisers. § 3. L. van Ludick and Abraham Franssen are appointed for this purpose.

§ 1. Op huyden den 26en September 1656 compareerden voor mij Henricus C. Torquinius openbaer Notar etc. en de getuygen onder genoemt, de E. Rembrant van Rijn, mij Notario bekent, dewelcke bekende een merquelijcke somma van penningen schuldich te wezen van Mr. Daniel Franssen, chirurgijn hier ter stede, volgens schepenen-kennisse daer van zijnde, § 2 en gemerkt hij comparant zijne goederen en consten laet vercopen, soo belooft hij door en bij dezen, dat bij aldien uyt het rendement van de vercochte en noch te vercopene goederen en consten, de voorn. Mr. Daniel Franssen ten volle niet en conde werden betaelt, dat hij comparant in soodanige geval hat surplus ofte soo veel als naer gedaen vercopinge sal werden bevonden noch te resteeren, hetselve te sullen suppleren met het maecken van eenige schilderijen, die den voorn. Mr. Daniel Franssen tot taxatie van twee goede mannen haer des verstaende sal hebben aente nemen, § 3 en zijn bij desen tot taxateurs expresselijck geadmitteert Lodewyck van Ludick en Abraham Franssen op welcke conditiën zij comparanten met malcanderen zijn verdraegen en overeengekomen, onder verbant van eer en vromich(eyt).

Aldus gedaen te goeder trouwen, in presentie van Samuel Stulingh en Antony Paneel de Jonge als get. hiertoe versocht.

Rembrandt van Rhyn
Anthony Paneel de Jonge
S. Stulingh.

From the file of the notary H. C. Torquinius, Press A, Packet 10. First published in *Oud Holland*, 1884, II, p. 83, by Mr. N. de Roever, *Rembrandt, Bijdragen tot de Geschiedenis van zijn laatste Levensjaren, naar de gegevens door Mr. A. D. de Vries Azn. verzameld, bewerkt door Mr. N. de Roever.*

For Lodewijk van Ludick and Abraham Franssen cf. the notes on No. 163 above.

1656
September 27

No. 174. DANIEL FRANSSEN GIVES A POWER OF ATTORNEY TO HIS BROTHER TO ACT FOR HIM AGAINST REMBRANDT

§ 1. On September 27, 1656, the surgeon Daniel Franssen appears before the notary H. C. Torquinius, and declares that he has given his brother Abraham powers to demand in his name, from Rembrandt, solvent or insolvent, f. 3150, which Rembrandt owes him, as appears from the "Schepenkennis" of May 30, 1656; and further to give a receipt for the same, to satisfy all legal requirements in connection therewith, and to do everything Daniel himself should or could do. § 2. He engages to approve anything Abraham or his representative may do in the matter.

§ 1. Op huyden 27. September 1656 compareerden voor mij Henricus C. Torquinius, openb. nota(rijs, den E. Daniel Fransen, Chirurgijn alhier terstede, dewelcke verclaerde geconstitueert en machtich gemaeckt te hebben, sulex hij doet bij desen, den eersamen Abraham Fransen, des comparants broeder, special. omme uyt sijn constituants naeme te innen, vorderen en ontfangen, 't sij bij solventie ofte insolventie van Rembrant van Rijn, schilder, de somme van drie duysent een hondert en vijftich guldens, hem constituant van de selve Rembrant van Rhijn competerende volgens schepenkennisse in dato den 30 May 1656, Quitantie van den ontvangen te passeeren, des noot sijnde rechtsvorderingh daerover te plegen en general. in desen alles te verhandelen, wes den constituant zelfs present sijnde soude connen ofte vermogen te doen. Met macht omme te mogen substitueeren. § 2. Belovende voor goet vast en van waerde te houden en doen houden alle 't geene hierin bij den geconstitueerden ofte desselfs gesubstitueerdens gedaan en verricht sal worden, onder verbant als naer rechten. Aldus gedaen ter goeder trouwen binnen Amsterdam voorsz. ter presentie van Samuel Stulingh en Anthony Paneel de Jonge.

Daniel Fransen
S. Stulingh
Anthony Paneel de Jonge.

From the file of the notary H. C. Torquinius, of Amsterdam, Press A, Packet 12; first published *loc. cit.* under No. 173, p. 84.

1656
December 13

No. 175. A COPY AFTER REMBRANDT VALUED BY FERDINAND BOL

In the inventory of the deceased Johannes Verspreet of Amsterdam, drawn up on December 13, 1656, the following occurs among the pictures valued by Ferdinand Bol, *Constchilder*:

Abram en Isaack, copie nae Rembrandt... f. 12.—

Among the other pictures were: Original works by P. v. Hillegaert f. 72.— and f. 18.— (3 times); Keirincx f. 150.—, Nieulandt f. 60.— (a large picture), f. 42.— and f. 30.—; Ruysdael f. 36.—, Colijn, f. 72.—, f. 40.—, f. 30.—, f. 25.— (twice); Coninxloo f. 36.— and Molenaer f. 20.— (twice).

Unpublished extract made by A. Bredius from the Amsterdam archives.

Cf. for copies of *Abraham's Sacrifice* our Nos. 39 and 46 above.

1657-1667

No. 176. STATEMENT DRAWN UP BY THE BANKRUPTCY COURT IN RESPECT OF REMBRANDT'S INSOLVENCY

§ 1. Debit. § 2. Credit.

Desol. Boedelskamer, Register C. No. 6.
1 Februari 1652 — 1 Mei 1661.

§ 1. Debet.

		fol	Gulden.
fol. 303.			
Anno 1657.	*Rembrant van Rijn*		
26 January	*is schuldich. aen den secretarius bruyninghalspro syn rek.*	*96*	*16.—*
,, ,,	*aen den voors. secretarius en clercken pro citatien . . .*	*262*	*12.—*
9 mey	*aan d'heeren rekenm' voor 200e penningh.*	*322*	*55.—*
26 july	*aen secretarius en clercken voor [39] citatien [à 4 st.]. . .*	*262*	*7.16*
Anno 1658.			
31 Jannewary	*aen't recht vande camer betaelt den secretarius en clercken [voor 31] citatien [à 4 st.] . . .*	*334*	*6. 4*
22 febrari	*voor sloth sijner rekening alhier dragende hiernaer in dese op folij . . .*	*353*	*1225.15*
			1322.15
fol. 353.	*Rembrant van Rijn is schuldich: aen cassa*		
22. febraro	*betaelt aen den heer burgem' Cornelis Witsen. . . . .*	*354*	*4180.—*
		Latus	*4180.—*

		fol.	Gulden.
	Transport		4180.—
26 July	aen secretarius en clercken voor [16] gedaene citatien [à 4 st.]	239	3. 1
18 desember	aen cassa betaelt aen Jacob delle Tombe.	385	32. 5
Anno 1659. adij 28 Jannewary	aen cassa betaelt aen d'heer dirrick spiegel voor dheer Isaack franck. . .	385	95.15
ditto	aen cassa betaelt aen secretarius en clercken voor [27] citatien [à 4 st.] . .	385	5. 8
1 August	aen cassa betaelt aen secretarius en clercken voor [30] citatien [à 4 st.] . .	406	6.—
Anno 1660. ady 23 Jannewary	aenseggen pro sloth deser rekening maeckende hem wederom crediteur.	416	544.12
			4867. 4

fol. 416.

Anno 1660. 23 Jannewarij	Rembrant van Rijn is schuldich : aen cassa betaelt den secretarius en clercken voor citatien. .	415	— .12
3 marzo	aen cassa betaelt aen Gerbrecht schuirmans. . .	415	130. 2
Anno 1661. a dy 29 Jannewary	aen cassa betaelt aen hendrick van berculoo [klerk deser camer] voor ontfangen [en verschoten] gelden .	450	20.3.8
eerste mey	aent Recht deser camer over gl. 6.713.3 tegen 2 pr. cents .	356	134.5.8
ditto	om dese te sluten dragende dese contra-credit intniew boeck op foly . .	55	6972.12
		Latus	7257.15

Register D. No. 8.
1 Mei 1661 — 1 Maart 1667.

Debet.

fol. 55.		fol.	Gulden.
Anno 1662.	Rembrant van Rijn is schuldich:		
25 Jannewarij	aen cassa betaelt aen Jan Vos en Jan dirc [stadhuysbewarders] voor aenslaen van biletten .	148	1. 4
21 July	aen cassa betaelt aen clercken voor aenslaen der billetten over preferente	173	4.12
Anno 1662.(1) den 9 July	aen cassa betaelt aen Jan Crinsen Notaris	339	5. 2
Anno 1665. den 24 July	aen cassa betaelt aan den secretarius en clercken voor citatien	343	9. -
5 November	aen cassa betaelt aen syn soon tities van Ryen. . . .	361	6952. 9
Anno 1667. primo Marzo	voor sloth deses dragende op restanten. . . . foly	422	— . 5
		somma	6972.12

Register C. No. 6.

§ 2. Credit.

fol. 303.			
Anno 1656.(2)	Rembrant van Rijn schilder moet hebben		
primo 9ber	van thomas Jacobsz hering concher. .	291	1322.15
fol. 353. Anno 1658. 22 febrari	Rembrant van Rijn moet hebben voor sloth siyner rekening hiervoor.	fol. 303	1225.15
		Latus	1225.15

1 Should probably be 1663 or 1664.
2. Should be 1657.

		fol.	Guldeu.
	Transport		*1225.15*
21 Marzo	*van Thomas Jacobsz Haringh conciergе voor eenigh vercoft goed.* . .	*299*	*2516.10*
26 July	*van Thomas Jacobsz Haringh voor sijn vercofte goederen*	*299*	*432. 5*
ditto	*van Thomas Jacobsz Haringh voor sijn vercofte goederen.*	*299*	*95.15*
Anno 1659.			
14 february	*van Thomas Jacobsz haringh* . .	*299*	*126.10*
ditto	*van Thomas Jacobsz haringh* . .	*299*	*80. —*
ditto	*van Thomas Jacobsz haringh* . .	*299*	*390. 9*
		somma	*4867. 4*
fol. 416.			
Anno 1660.			
23 Jenar	*Rembrant van Rijn moet hebben per sloth sijner rekening in dese.* . *foly*	*353*	*544.12*
primo Mer	*van cassa ontfangen van Samuel Gerincx, Corn. frysius ende hendrick van borculoo.*	*443*	*6713. 3*
		somma gl.	*7257.15*
	Register D. No. 8.		
fol. 55.			
Anno 1661.	*Rembrant van Rijn moet hebben voor sloth sijner rekening in den ouden schuldtboek op.* .		
		fol. 416	*6972.12*

From Registers C and D of the "Desolate Boedelskamer" of Amsterdam. First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 81. An English translation by C. J. Nieuwenhuys had, however, already appeared in 1834, in his *Review of the Lives and Works of some of the most eminent Painters*, London, pp. 38, 39. Scheltema, *loc. cit.*, made use of another text, which does not contain the totals carried over to a new account at the beginning of each year, but, on the other hand, has certain smaller items which we give enclosed in square brackets.

The only assets were the proceeds of the sales: that of the furniture by Thomas Jacobsz Haringh, amounting to f. 4964.4, and that of the house by Samuel Gerincx *ad* f. 6713.3; total f. 11 677.7.

Only those creditors whose claims were secured were dealt with, and these were only satisfied in part. Of the creditors whose claims were unsecured we hear nothing. No discharge can therefore have been granted. Rembrandt remained a bankrupt till his death.

The creditors whose claims were satisfied wholly or in part were:

February 22, 1658, Cornelis Witsen f. (Cf. our No. 142.)	4 180.—
December 18, 1658, Jacob de la Tombe . .. . ,, (Cf. our Nos. 169 [*ad* 34 and 109], 200 and 201.)	32. 5
January 28, 1659, Isaack Franck. . ,, (Cf. our Nos. 172, 189 and 199.)	95.15
March 3, 1660, Gerbrecht Schuirmans ,, (Cf. our No. 221.)	130. 2
November 5, 1665, Titus van Rijn . ,, (Cf. our No. 283.)	6952. 9
	f. 11 390.11
The costs of the bankruptcy amounted to. . . . . ,,	286.16
Total, as above	f. 11 677. 7

The secretary Frans Jansz Bruyningh was a distant relative of the Nicolaes Bruyningh, whose portrait, painted by Rembrandt in 1652, is in the Cassel Gallery (Bode, Plate 367).

The Concierge, Thomas Jacobsz Haringh, was etched by Rembrandt in 1655 (Bartsch, n° 275).

No. 177. PICTURES BY REMBRANDT LEFT BY JOHANNES DE RENIALME THE ART-DEALER

1657 June 27

On June 27, 1657, the works of art left by the deceased art-dealer, Johannes de Renialme, were valued by the painter Adam Camerarius and Marten Kretzer.

Among them were the following by Rembrandt:

No. 291	*het vroutje in overspel* . . .	*f 1500.—*
,, *292*	*Rembrandts contrefeytsel, anteyck* . . . . . ,,	*150.—*
,, *294*	*Laserus verweckinge van Rembrant* . . . . . ,,	*600.—*

No. 299 Maria en Joseph	/	*120.—*
(no number) *Maria en Joseph* . .	,,	*36 —*
,, *300 een moor*	,,	*12.—*
,, *301 een affdoeningh van t' cruys* .	,,	*400.—*
,, *302 Rembrandt en Gerrit Dou* . .	,,	*100.—*
,, *303 conterfeitsel van Rembrant* .	,,	*250.—*
,, *304 een antycque tronie*	,,	*50.—*
(no number) *een Hester en Assuerus.*	,,	*350.—*

There were in all over 400 pictures, a miscellaneous collection of masters and schools, Italians, Dutchmen, Holbein, etc. The total valuation was f. 36 512.10.

From the file of the notary F. Uyttenbogaert of Amsterdam. First published by A. Bredius in the *Amsterdamsch Jaarboeckje*, 1891, p. 62 *et seq.* Cf. also Floerke, *Studien zur nierderl. Kunst und Kulturgeschichte*, 1905, p. III.

No. 291 was the most valuable picture of the collection. It was the famous *Woman taken in Adultery* of 1644, in the National Gallery (Bode, Plate 247).

No. 292, the portrait of Rembrandt in antique costume, and n° 304, the antique head, cannot now be identified with any confidence.

No. 294. The only extant example of a *Resurrection of Lazarus* (Bode, Plate 45) is hardly to be accepted as a picture that was valued at f. 600 in 1657.

For n° 299 and the following number we may take into consideration Bode's Plates 37, 38, 242, 248, 250–252, and 336.

No. 300. The *Moor* may be the picture in the Wallace Museum (Bode, Plate 148).

No. 301 was doubtless the St. Petersburg picture, (Plate 126), which was still in Rembrandt's possession a year earlier (n° 37 in his inventory).

No. 302 is unknown to us; n° 303 we have no means of identifying; the last picture on the list cannot have been one of the three extant scenes from the history of Esther (Bode, Plates 411, 530, 531), for all these are later in date than the document under discussion.

1657 August 1 No. 178. PAYMENT IS REQUIRED FROM L. VAN LUDICK AS REMBRANDT'S SURETY

§ 1. On August 1, 1657, the notary P. Padthuysen went with witnesses at Gerbrand Ornia's request to the house of Lodewijck van Ludick to make the following statement : § 2. Ornia has taken over a promissory note given by Rembrandt to Jan Six on March 7, 1653, in respect of a debt for which Ludick was surety. § 3. As Rembrandt is now in financial difficulties, and as it is evident to Ornia, after enquiries made at the Bankruptcy Court, that he can expect nothing from Rembrandt, he demands immediate payment from Ludick; failing which, he shall sue him for the amount, as he herewith declares to him. § 4. Van Ludick hereupon replies, that he will talk over the matter *bona fide* with Ornia.

§ 1. *Op huyden den eersten dach Augustii Anno 1657 hebbe ick, Pieter Padthuysen, openbaer Notaris. . . ., mij neffens de naergen. getuygen ten versoecke van Sr. Gerbrand Ornia, wonende binnen deser stede, getransporteert aen Sr. Lodewijck van Ludick, en hem geinsinueert. . . . 't geene volcht:*

§ 2. *Den insinuant actie en transport hebbende van Sr. Jan Six van eene obligatie in dato den 7 Maert 1653 by Rembrant van Rijn ten behoeve van den voorn. Six gepasseert, in dewelcke ghij U als borge hebt geconstitueert voor de voorn. van Rijn,* § 3 *en want denselven van Rijn in soodanigen verloop van saecken is gecoomen, dat hij hem is dienende van den miserabelen staet en benefitie van cessie, hebbende hij insinuant op de camer van de Desolate boedels vernomen naer de gelegentheyt van den boedel van den voorn. van Rijn, van dewelcke hem insinuant int minste niet en staet te verwachten, soo doet den insinuant U geinsinueerde door ons, notaris en getuygen, aendienen en insinueeren, dat ghij metten aldereersten den insinuant aen de betalinge sult helpen, ofte bij naerlaticheyt soo protesteert hij insinuant, dat hij U om deselve betalinge als borge voor den voornoemde van Rijn sal aenspreecken en convenieren, protesterende mits desen van genoechsame advertentie en waerschouwinge.*

§ 4. *Van Ludick gaff tot antwoort: ick sal met Sr. Ornia daerover spreecken ter goeder trouwen.*

From the file of the notary P. Padthuysen of Amsterdam. First published in *Oud Holland*, 1890, VIII, p. 181, by A. Bredius and Mr. N. de Roever. *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

The promissory note given by Rembrandt to Six, for which van Ludick was surety, has not been discovered as yet. It was probably drawn up before a notary and not before the sheriffs, and therefore did not constitute a preferential claim. As it was evident from the outset that only preferential claims in their due sequence would be dealt with in the settlement, Ornia, to whom Six had transferred the bill, applied directly to Ludick as Rembrandt's surety.

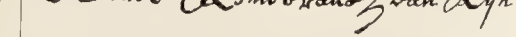
For L. van Ludick cf. No. 173 above.

1657
October 20

No. 179. TITUS VAN RIJN'S FIRST WILL

§ 1. On October 20, 1657, Titus appears before the notary Spithoff to make his will. § 2. He makes his half-sister Cornelia his sole legatee, § 3. and appoints Rembrandt and Hendrickje, or the survivor of the two, to be her guardians or guardian, to the exclusion of the Chamber of Orphans or other guardians § 4. under the express condition, that Rembrandt shall enjoy the income of the property for his life, § 5. such income to be applied to his nourishment and maintenance, § 6. and not to any other purpose, and in particular not to the payment of debts already incurred or hereafter to be incurred. Nor may Rembrandt make over or sell such income to any third person. § 7. This life-interest is in lieu of the portion of his estate legally due to his father, which portion is withheld from him by the present will. § 8. If, however, testator's father should prefer his legal portion, he is to receive it in a lump sum; and the income from the rest of the property, bequeathed to his half-sister, must be immediately put out at interest and allowed to accumulate. § 9. The foregoing is, as the testator declares, his last will, in the event of his dying without issue.

§ 1. In den name des Heeren, Amen. In den jare van de geboorte desselfs ons Heeren duysent ses hondert seven ende vijftigh, den XX^en October, des middags de clocke twaelf ure compareerde ..... Titus van Rhijn, jongman, soone van Rembrand van Rhijn, wonachtigh binnen deser stede, mij notaris bekent, gesont van lichaem ..... comende tot dispositie van sijne tijdelijcke naer te laten goederen, gemaeckt ende geordonneert heeft sijn testament ende uyterste wille in der maniere naer volgende: § 2. de testateur instituceert Cornelia van Rhijn, zijn halve susterken tot sijne éénige en universele erfgenaem in alle de goederen en effecten, die hy . . . . naerlaten sal § 3. authoriserende tot voogt over gemelde syn susterken Rembrant van Rijn, sijn testateurs vader, en Hendrickje Stoffels, des kints moeder, en de langstlevende van beyde, met uytsluytinge van de Weescamer en alle andere oppervoogden, § 4. onder expresse conditie nochtans, dat de gemelte Rembrant van Rhijn, sijn testateurs vader, sijn leven langh gedurende sal hebben, trecken en genieten de jaerlixe vruchten en incompsten van de goederen en effecten bij hem Testateur naer te laten, daerin sijn gemelde halve susterken hier voren geinstituceert is, § 5. welke vruchten en jaerlijxe incompste sijn testateurs vader sullen strecken en dienen tot sijn alimentatie en onderhout, § 6. ende sonder dat gemelde vruchten tot eenigen tijde ofte eenigsints sullen mogen werden becommert, geëvinceert ofte aengesproocken voor eenige schulden en lasten bij de voorn. sijn testateurs vader alrede gemaackt ofte naer desen te maecken, ofte daermede hij belast soude mogen sijn ofte werden, noch oock dat hij deselve vruchten in betalinge van geene derselver schulden en sal mogen transporteren ofte aen ymand in eygendom overgeven, § 7. als toevoegende deselve jaerlijxe vruchten en incompsten aen gemelde sijne vader sijn leven langh gedurende, onder verbant en subjectie als boven, voor en in plaetse van de naecte en blote legitime portie, daerinne hij bij desen alleenlijck, en verder noch meerder, niet tot mede-erfgenaem g'instituceert wert, § 8. gevende gemelde sijne vader in sijne keure en electie, off hem gelieve de legitime portie in eener somme te kiesen, en dan voorts affstant te doen van de resterende vruchten, dewelcke in sulck cas voor en ten behoeve van sijn testateurs halve susterken sullen moeten oplopen en datelijck naer sijn testateurs overlijden beleyt werden, dan off hij sich met de voorsz. jaerlijxe vruchten sijn leven langh gedurende, onder verbant als voren van voor geen schulden aenspraeckelijk te sijn, in plaetse van dien begeert te genoegen. § 9. Alle twelck voorsz. staet, verclaerde hij testateur, indien hij sonder nasaet comt te sterven, te wesen sijn testament en uytterste wille. Etc.



From the file of the notary J. Q. Spitthoff, of Amsterdam. First published in *Oud Holland*, 1887, v, p. 225, by A. Bredius and N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, II.

Cf. the commentary on No. 182.

No. 180. A SUPPOSED REMBRANDT SOLD AT THE HAGUE.

1657
October 25

Among the papers of the Dutch statesman Leo Aytsma, found after his death in the possession of his secretary Lelienbergh, and sequestrated by the Provincial Court of Holland, was a loose sheet with the following note, from which it appears that at the sale of M. Page at the Hague, J. van den Berge bought pictures for Aytsma :

Den XXV Octobris 1657 ten huyse van Michijel Page.
De Heer Resident Eytsma

een lantschap van van der Cabel	*f*	*37.10*
een van Hans van Aken . . .	*f*	*20.—*
een van Wouwerman	*f*	*30.—*
een van Jelton	*f*	*13.—*
een van Verelst	*f*	*26.—*

een tronij, geseijt [said to be] *van Rembrant* . . . . . *f 13.–*

So. f 139.10
f 8.15
f 148. 5

Desc Cedulle aen myn betaelt
J. van den Berge, 1657, 16. December.

Unpublished extract made by the late Feylbrief, official of the State Archives at the Hague, from the file known as the " Loketkas der Staten Generaal ", n° 428.

1657 November 13

No. 181. THE COMMISSARIES OF THE " DESOLATE BOEDELSKAMER " ORDER THE SALE OF REMBRANDT'S PROPERTY

On November 13, 1657, Thomas Jacobsz Haeringh was authorised to take possession of Rembrandt's assets and sell them.

Rembrant van Rhijn.

Commissarisen authoriseren Thomas Jacobsen Haeringh Conchergie te aenvaerden, ende vercopen de vordere goederen concernerende den boedel van Rembrant van Rijn, Actum den 13en november 1657, presentibus den heeren nicolaes pancras. Jacob Jacobsen Hinlopen, ende mr Pellegrom Ten Grotenhuys, Commissarisen.

From Register XIV of the " Notulen der Desolate Boedelskamer " in the civic archives of Amsterdam, fol. 36. First mentioned by Dr. P. Scheltema, *Rembrand*, 1853, p. 75.

1657 November 22

No. 182. TITUS VAN RIJN'S SECOND WILL

This will, dated November 22, 1657, is identical with the earlier document down to the words : " in plaetse van dien begeert genoegen " at the close of § 8. It then continues as follows :

§ 1. Rembrandt is again expressly appointed sole guardian of Titus' half-sister Cornelia, to the exclusion of the Chamber of Orphans and all other guardians. § 2. He is to administer the estate at his own discretion, and in case of pressing necessity, he is permitted to take some portion of the capital for his relief, the testator being confident that he will deal equitably in the matter. § 3. Rembrandt may appoint another guardian to act with him, if he thinks it advisable, and if circumstances seem to require it; and also he may appoint one or two persons to administer the property after his own death under the supervision of the Chamber of Orphans. § 4. The testator further directs that after his father's death the annual income of the estate shall be applied to the bringing up of Cornelia and the maintenance of her mother. § 5. When Cornelia marries or attains her majority, she is to have one half of the income, and Hendrickje the other half, unless she should marry, in which event it is to revert to Cornelia. § 6. At Cornelia's death her children are to inherit the whole property absolutely. § 7. If she should die without issue, the estate is to be equally divided between the maternal and paternal relatives of Titus. § 8. Cornelia is not to encumber or alienate the property, nor is she to make any will incompatible with the provisions of the testator. § 9. If Cornelia dies without issue, her mother is to enjoy the income of the estate for her life. § 10. In conclusion, Titus expressly forbids his father, to give any account or inventory of the property to anyone, and still less, to offer it as a security.

§ 1. Authoriserende tot eenige en absolute voogt over sijn testateurs voorn. halve susterken de voorn. sijne vader, met expresse uytsluytinge van de Ed. Heeren Weesmen en andere Oppervoogden, wie die souden mogen wesen, deselve met behoorlijcke reverentie van de moeyten bedanckende, § 2. sullende sijn testateurs voorsz. vader sijne na te latene goederen moge regeeren en administreren naer sijn goedduncken en gelieven, oock in cas van nootdruftigheyt en des noot sijnde wel van 't capitael te mogen afnemen, aentasten en tot nootdruft gebruycken, twelk hem ten vollen toevertrouwt wert, daerinne niet anders als naer behoren te sullen handelen. § 3. Sal oock sijn vader een tweede voogt neffens hem mogen kiesen, soo 't hem geraden dunct en de saeke tselve vereyschte, gelijck hij oock mede sal mogen substitueren en stellen een offe twee bequame persoonen, omme sijn testateurs naer te laten goederen, naer 't overlijden van sijn testateurs vader onder 't oppergesach van de Ed. Heeren Weesmen te regeren en te administreren en de vruchten te employeren volgende desc uytterste wille. § 4. Voorder is noch sijn testateurs wille en begeren, dat bij sterven van sijn testateurs voorn. vader de gemelde jaerlijxe vruchten en incompsten van sijne na te laten goederen sullen dienen tot opbrenginge en onderhout van de voorn. Cornelia, sijn halve susterken, alsmede tot onderhout van desselfs moeder Hendrickje Stoffels, § 5. doch soo wanneer de voorsz. Cornelia comt ten huwelijcken state ofte mondigen jare, sullen deselve vruchten alsdan bij haer voor d'eene helft en bij hare moeder voor d'ander helft genoten werden, soo lange totdat deselve hare moeder sich comt ten huwelijcken state te begeven, als wanneer deselve in haer reguart sullen

ophouden ende int geheel comen ende genoten werden bij sijn testateurs halve suster voorn. § 6. Eyndelijck heeft hij testateur noch gewilt en begeert, dat bij sterven van de voorn. Cornelia de goederen bij haer van hem testateur t'erve geeregen, ofte daerinne sij bij desen is g'instituceert, int geheel en sonder aftrek van trebellianique ofte andere portien sullen moeten gaen, erven en succederen op hare na te laten kint ofte kinderen of verder afcomeling bij representatie, § 7 of bij gebreecke van nasaet in 't leven te hebben, dat alsdan deselve goederen mede als voren int geheel sullen erven en succederen aen sijn vrunden van sijn vaders sijde voor d'eene helft, en aen de vrunden van sijn testateurs overleden moederssijde voor de andere helfte, als henluyden daerinne substituerende bij desen, § 8 sonder dat deselve Cornelia de goederen sal mogen belasten, beswaren ofte verallieneren, nochte oock contrarie d'inhout deses by gene forme van uytterste wille te mogen werden gedisponeert. § 9. Des sal de voorn. Hendrickje Stoffels (in cas en soo wanneer Cornelia sonder nasaet comt te sterven) de vruchten van de goederen haer leven langh tot haer onderhout mogen trecken en genieten. § 10. Verbiedende voorts wel expres, dat sijn testateurs vader aen niemant ter werelt gehouden sal wesen te geven eenige openinge, staet ofte inventaris van de goederen bij hem testateur naer te laten, veel min te stellen eenige borgen ofte verseeckeringe, als sulcx wel expres verbiedende en hem daeraf ontlastende mits desen. Etc.

Titus Rembrantsz. van Rijn.

From the file of the notary J. Q. Spitthoff living on the Singel, Amsterdam. First published *loc. cit.* under the first will (see No. 179), p. 226.

None of the eventualities provided for in the will arose. Titus married and left a (posthumous) daughter himself. On his marriage, or as soon as there was a prospect of his becoming a father, he revoked this will, and made a new one. This has not yet come to light, though we know that in it he appointed Fr. van Bijlert guardian of his child. Cf. our No. 319, § 2.

These two wills are of great interest as showing the testator's confidence in his father, and affection for his half-sister and step-mother.

1657
December 4

No. 183. SALE EXPENSES INCURRED BY REMBRANDT AT THE KEYSERSKROON INN

Anno 1656 (this should be 1657) *in Amsterdam.*

Adi	*4 Decemb. Rembrandt Expenses.*	*flo.*	*2.10*
,,	*5* ,, ,, ,, . ,,		*3.—*
,,	*6* ,, ,, ,, . ,,		*3.10*
,,	*7* ,, ,, ,, . ,,		*3.—*
,,	*8* ,, ,, ,, . ,,		*1.—*
,,	*9* ,, ,, ,, . ,,		*4.10*
,,	*10* ,, ,, ,, . ,,		*3. 6*
,,	*11* ,, ,, ,, . ,,		*3.10*
,,	*12* ,, ,, ,, . ,,		*1.—*
,,	*13* ,, ,, ,, . ,,		*3.10*
,,	*14* ,, ,, ,, . ,,		*3.10*
,,	*15* ,, ,, ,, . ,,		*3.—*
,,	*18* ,, ,, ,, . ,,		*4.10*
,,	*19* ,, ,, ,, . ,,		*4.—*
,,	*20* ,, ,, ,, . ,,		*3. 6*
,,	*21* ,, ,, ,, . ,,		*5.10*
The account up to the 22 of Decemb. amounts to		*flo.*	*58.12*
Besides for 4 weeks rent of a room at 5 fl. a week makes		*flo.*	*20.—*
Again, after the sale of 25. Decemb. further expended at 5 sales . . .		,,	*14.—*
For the room		,,	*5.—*
Further expended at the last sale . . .		,,	*6.10*
,, ,, ...		,,	*3.10*
,, ,, ...		,,	*5.10*
,, ,, ...		,,	*3.10*
,, ,, ...		,,	*4.10*
,, ,, ...		,,	*4.—*
Further.		,,	*5.—*
	Sum.	*flo.*	*130. 2*

By me Bernt Jansen Scheurman,
Landlord of the Keysers Croon.

English translation of the lost original, published by C. J. Nieuwenhuys, *A Review of the Lives and Works of some of the most eminent Painters*, London, 1834, p. 34.

All attempts to find the original among the documents of the "Desolate Boedelskamer" at Amsterdam have proved fruitless.

The date 1656 given by Nieuwenhuys is certainly incorrect. It was not until November, 1657, that the authorisation for the sale of Rembrandt's effects was given (No. 181), and the account of the expenses of this sale cannot therefore be referred to 1656. Equally incorrect is the assumption — made, for instance, by Vosmaer, p. 333 — that Rembrandt lived for a time at the Keyserskroon, and that the document was his hotel-bill. Rembrandt's house was not sold until February, 1658. It is almost certain that he remained in it till then, and left it for his new home, probably that on the Roosegracht. The landlord's account was treated as a preferential

claim upon the estate, and paid; it must therefore have referred to the costs of the bankruptcy, and not to Rembrandt's maintenance. The amount would have been large for a stay of three weeks by a bankrupt visitor, but it is moderate enough for the sale expenses of such a comprehensive collection as that of Rembrandt's effects and art-treasures, the display of which necessitated the use of several rooms.

1658

No. 184. INSCRIPTION ON A PRINT OF " THE LARGE COPPENOL " ETCHING

On the print of the etching known as " the large Coppenol " (Bartsch, n° 283), which was in the V. Denon sale in 1826, was this inscription, written by Coppenol himself :

Qui art a partout part a. Lieven van Coppenol R. v. Ryn fecit anno 1658.

Communicated by W. v. Seidlitz, *Kritisches Verzeichniss der Radirungen Rembrandt's*, Leipzig, 1895, p. 155.

Cf. for similar inscriptions our Nos. 238 and 289 below.

1658
January 30

No. 185. CORNELIS WITSEN RECEIVES BACK THE MONEY LENT BY HIM TO REMBRANDT

The Commissaries of the " Desolate Boedelskamer " authorise the Secretary of the town to assign the sum of f. 4180.— from the proceeds of Rembrandt's sale to the burgomaster Cornelis Witsen, which sum Rembrandt owes him, as appears from the " Schepenkennis " of January 29, 1653.

Register van Notulen der Desolate Boedelskamer, Deel XIV. 1657 fol. 62v.

Rembrant van Rhyn

Commissarisen authoriseeren den Secretaris deeser steede aan de E. Heer Cornelis Witsen, Burgemeester derzelver steede afflteschrijven de somme van 4180 guldens, uijt de penningen geprocedeert van de geenventeerde goederen van Rembrant van Rhijn, in voldoeninge van een Schepenen kennisse van gelycke somme, by den voornoemden Rembrant van Rhijn ten behoeve van Syn Ed. gepasseert den 24 Januarij[1] *1653, houdende op den naam van Rembrant Harmansz schilder.*

Actum den 30 Januarij 1658, presentibus alle de Commissarisen, dempto Dirck Tulp.

1. This should be January 29, cf. No. 141 above.

First published in a very incorrect form from the original in the archives of the Amsterdam Bankruptcy Court by E. Maaskamp, *Rembrandt van Rijn en zijne werken geschetst*, Amsterdam, 1828, p. 241, *Bijlage C.*

The actual payment took place on February 22, 1658, as appears from the marginal note to our No. 173.

No. 186. SALE OF REMBRANDTS HOUSE

1658
February 1
to
1659
January 13

§ 1. The Court announces that it will sell the house at the request of Rembrandt's trustee on February 1, 1658. § 2. Description of the house and piece of land. § 3. Rembrandt has leave to remove two stoves and certain partitions, used for the convenience of his pupils. § 4. The purchasers. § 5. Expenses of the sale. § 6. Winding-up expenses : the 80th penny, i. e. 1¼ % on f. 11 218.—. § 7. The purchaser offers no security, and the house is therefore put up for sale again. The second purchaser also fails to give security. § 8. The third purchaser.

Minuutregister van Executien.
Folio 155 Vo.

§ 1. Mijne heeren van den gerechte willen, uijt crachte van Schepenen appoinctemente, verleent op de requeste van Mr Henricus Torquinius, als curateur over den boedel van Rembrant van Rijn in dato den eersten February 1658 vercoopen:

§ 2. Een huys ende erve, staende ende gelegen op de St. Anthonis breestraet over St. Anthonis Sluijs, belent Salvadoor Rodrigoos erfgenaemen aen de oostzijde, ende Daniel Pinto met een gemeene muijr aende westzijde, streckende voor van de straet tot achter aen Joseph Belmonte, welverstaende dat dit huijs heeft een vrijen uijtgangh onder 't huijs van de voornoemde Pinto met een gemeen secreet riool onder de voorsegde gangh tot op de burchwal, naar luijt d'oude brieven daervan sijnde, in allen schijne 't voornoemde huijs ende erve, aldaer gelegen, is beheijnt ende betimmert staet.

Ende alsoo dit perceel, op de plaets met het getimmerte aldaer gebruyckt de muyr van de voorsegde erffgenaemen van Rodrigo ende Joseph Belmonte praecario, soo sal den cooper 't selve getimmert tot vermaninge moeten stellen, volgens de keure deser stede.

§ 3. Den eijgenaer sal uit vertrecken naer hem nemen twee kaggels ende diversche afschutsels, op de solder voor sijn leerlingen aldaer gestelt, toebehoorende Rembrant van Rijn. Te betalen op gewoonlijcke huysdagen, welverstaende ende mits, enz.

§ 4. Cooper ter som van dartien duijsent, seshondert guldens is gebleven Pieter Weijbrantz, opperman.

§ 5. In Margine: *Rantsoen . . f 37.10*
Pluckgeld . . ,, 52.12
,, . . . ,, 13.16
,, . . . ,, 16. 7
11 Presenten . .. 1. 5
Salaris 25. 9
Aflegger . . .. —.16
Totaal f 147.15

§ 6. Den 13 Januarij (1659) *solvit voor de 80e penningh f 140.4.8.*

§ 7. Den cooper in gebreecke gebleeven synde borgen te stellen, soo wordt dit perceel wederom opgevijlt en is cooper gebleeven Claes Abramse Blyendael ter som van twaelf duysent guldens. Meede utsupra

Kosten: Rantsoen . . . f 37.10
Praesenten . . f 52.12
f 12.000.— : f 13.16.—

§ 8. Cooper ter som van elfduysent tweehondert achtien guldens is gebleeven Liven Symonse schoenmacker, en Samuel Gerincx borgh ende medestander ende Daniel Fontijn, simpel borg.

Kosten f 11.218.— : f 16.7.—

First published from the "Minuut register van executien", 1658, fol. 155v in the civic archives of Amsterdam, by Dr. P. Scheltema, *Rembrand*, 1853, p. 75—77.

1658 February 1 to **1660** December 15

No. 187. ACCOUNT OF THE PROCEEDS FROM THE SALE OF REMBRANDT'S HOUSE

§ 1. Proceeds of the sale and costs of the execution. § 2. Payment to the heirs of Christoffel Thijsz of the balance of the purchase-money due from Rembrandt, with interest, § 3. Payment to Isaac van Hertsbeeck. § 4. Repayment of the arrears of taxes paid by the purchaser of the house. § 5. The balance of the proceeds handed over to the president of the "Desolate Boedelskamer".

Coper Lieven Symonsz, medestander Samuel Gerincx.

§ 1. Den 1. februarij 1658 is uyt crachte van Schepenen appoinctemente, verleent op de requeste van Mr Henricus Torquines, als Curateur over den boedel van Rembrant van Rijn bij executie vercoft een huys ende Erve, staende op de St. Anthonis Breestraet over St. Antonissluys, belent d'erffgenamen van Salvador Rodrigues aende Oostsijde, ende Daniel Pinto aen de Westsijde, streckende voor vande straet, tot achter aen Joseph Delmonte, Toebehoort hebbende den Boedel van Rembrandt van Rijn voornoemt, Te betalen op gewoonlijcke Huysdagen, voor f 11.218.—

De oncosten van executie sijn. f 129.—.—

In Margine: *Het 1/3 portio f 3.739.6.10. Thalve rancoen is 18.15.*

§ 2. Op den 23 Augustus 1658 hebben de heeren Weesmeesteren, als oppervoochden van de naegelatene soone van de heer schepen Allert kloeck op de borchtochte van Dirck grijp ende Pieter de vos, coopman, bij haer in die qualité op den 30 Julio 1658 voor schepenen gestelt, blijckende bij 't Register van de Cautien ao 1658 fol. 11 vo uut crachte van den rentebrief, verleden bij Rembrant van rijn ten behoeve van Christoffel Thijsens, van twee en vrijftigh guldens, elf stuyvers, ende vier penningen jaerlijcx, houdende op ende over 't perceel in den Hoofden deses vermelt, te betalen op den 8ten November jaerlycx, losbaer met elfhondert, achtensestich gulden vier stuijvers, hooftsomme, van dato den X December 1654, waervan de naegelatene soone van de heere Allert Cloeck actie ende transport is hebbende, ontfangen eerst over twee jaeren renten . . . . f 105.2.8
en Voorts in voldoeninge van 't capitael . . . . f 1168.4

Comt te samen . . . . . f 1273. 6. 8

In Margine: *Nota: dese assignatie is noch onder mijn berustende ende aen Dirck grijp niet behandicht, uyt saecke van t gedane arrest.*

Dese nevenstaende afschrijving geroyeert door ordre vande Heeren Commissarissen vande Desolate boedels, ende hebbe de somme van f 1273.6.8 op huyden, volgens assingnatie aen gemelte Heeren tot laste vande cooper

Latus: f 1402. 6. 8

Transport: f 1402. 6. 8

afgeschreven, den 13den November 1660.

§ 3. Op den 17 December 1658 heeft Isaacq van Hersbeecq op de borghtoghte, blijckende bij 't register van de Cautien a° 1658 fol. 29 v° uit crachte van een schepenkennisse van vierduysent ende tweehondert gulden, t'sijnen behoeve verleden bij Rembrant harmensse, schilder den 14 maert 1653. ontfangen gelijcke . f 4200.—.—

In Margine: *siet d'uytkering van dese nevenst. f 4200. aen d'overzijde van desen int lange verhaelt.*

§ 4. Samuel Geerinx heeft over verlope 8 penningen vande jaren 1654, 1655, 1656 ende 1657. van dit perceel met emmer- en straet gelt tezamen betaelt f 175.11, volgens quitancie van dato 18 feb. 1659, comt met 6 stuijvers voor aenteeckening deses . . . . . f 175.17.—

§ 5. Op den 25 Augusti 1660 hebben de Heeren Commissarissen van de desolate boedels bij afschrijvinge ontfangen de somme van . . . . . f 5.439.16. 8

Somma f 11.218.—.—

In Margine: *dese assingnatie is op dato aen Muylman gebracht.*

Den 15 December 1660 geliquideert ende ordere gegeven om de quijtschelding te maecken.

First published from the " Register van afschrijvingen ", fol. 208, in the Amsterdam archives, by Dr. P. Scheltema, *Rembrand*, 1853, p. 77.

Isaac van Hertsbeeck was subsequently compelled to pay back to Titus' guardian, the f. 4200 assigned, the Court having decided that the house was the property of Titus, as part of his maternal inheritance.

For further details see under No. 275 below.

The " Quijtschelding " itself is given under No. 234 below.

1658 February 14

No. 188. THOMAS HARINGH IS AUTHORISED TO SELL REMBRANDT'S GOODS

Rembrant van Rhijn

Commissarisen authoriseren Thomas Jacobsz Haeringh, conchergie te aenvaerden ende vercopen de meubelen ende huysraet concernerende den boedel van Rembrant van Rhijn, mits de penningen daervan procederende brengende in handen van haer E. ad opus jus habentis. Actum 14 februarij 1658, praesentibus Dirck Tulp, Michiel pancras ende dirck spiegel

Frans Bruyningk (secretaris) 1658.

Now published for the first time from " Register XIV van Notulen " of the " Desolate Boedelskamer ", 1658, fol. 65.

Cf. the first authorisation under No. 181 above.

No. 189. ANNULMENT OF A SECURITY GIVEN BY REMBRANDT

1658 February 19

The Commissaries give orders that four small pictures given by Rembrandt as security to Ysaacq Vrancx by mutual consent of the parties, be sold by the Concierge without prejudice to the claims of the holder.

Dingsdach den 19 february 1658.

Rembrant van Rhyn.

Commissarisen ordonneren dat de vier stucksckens schilderije door Rembrant van Rhyn aen de heer ysaacq vrancx als pant metter minne ter hande gestelt door den conchergie sullen worden vercocht, onvermindert ende sonder prejuditie van tgeen de voorn. ysaacq vrancx daerop competeerde.

Actum den 19 february 1658, praesentibus alle d. h. commiss. dempto dirck Spiegel.

Now published for the first time from " Register XIV van Notulen " of the " Desolate Boedelskamer " of Amsterdam, 1658, fol. 65v.

Cf. for these transactions our Nos. 172, 176 and 199.

No. 190. A LUCRETIA, PAINTED BY REMBRANDT

1658 March 1

In the inventory of the bankrupts, Abraham de Wijs and Sara de Potter, drawn up on March 1, 1658 by the " Desolate Boedelskamer " of Amsterdam, the following occurs among a few other pictures :

Een groot stuck schilderij van Lucretia van R. van Rijn.

First published from Register P. of the " Desolate Boedelskamer ", fol. 46 v°, in the French edition of Dr. P. Scheltema's *Rembrand*, 1866, p. 117.

It is also given by Vosmaer, 2nd edition, p. 558.

The picture has disappeared. Six years later Rembrandt painted the *Lucretia* of the Demidoff Collection, San Donato, now in America, but well-known by C. Köpping's etching.

In addition to the Rembrandt, the inventory contains a *Venus and Cupid* by Rubens, a "*Fruytagie*" (fruit-piece) by van den Uyl, a "*Fruytagie*" by G. de Vries, and two landscapes with cattle by J. B. Wolfert.

1658 March 13

No. 191. HENDRICKJE STOFFELS CLAIMS A CUPBOARD BELONGING TO HER

§ 1. The names of the parties. § 2. The commissaries give the claimant leave to take an oak cupboard in Rembrandt's house, if she will swear, as she offered to do, that it is her property.

§ 1. 13 Maert 1658. Hendrickie Jaegers
contra
Mr. Henricus Torquinius, advocaet, als curateur over den boedel van Rembrant van Rhyn omme te disputeren in cas van preferentie.

§ 2. Commissarisen admitteren de eysscherse de eycken kas in questie berustende ten huyse van Rembrandt van Rhyn mae haer te moogen neemen, bij aldien sij bij eede sal willen verclaeren deselve haer eygen kas te weesen, weleke eet sy gepresenteert heeft te doen. Actum den 13 Marty 1658, presentibus de Heeren Michiel Pancras, Cornelis Abba ende Direk Spiegel, Commis^en.

From the "Praeferente rolle" of the "Desolate Boedelskamer, deel IV" (June 22, 1656 — January 24, 1659). First published by G. Moll, *De Desolate Boedelskamer te Amsterdam, Bijlage C.* p. 206, Amsterdam, 1879.

For this cupboard and its contents cf. No. 314 below.

1658 April 4

No. 192. L. CRAEYERS APPOINTED GUARDIAN TO TITUS

Rembrandt van Rhyn, schilder.

Den 4 April 1658 hebben de heeren Weesmeesteren in plaetse van Jan Verwout gesurrogeert Louys Craeyer ten fyne als voren (i. e. as in the appointment of Jan Verwout of September 6, 1656).

Presentibus alle de Weesmeesteren.

From the "Register van de Voochdyen, C, Beginnende 10 September 1640, Eyndigende 8 Februari 1662", in the archives of the Amsterdam Chamber of Orphans. First published by H. Havard, *Le Fils de Rembrandt*, in *L'Art et les Artistes hollandais*, 1879, I, p. 87.

It does not appear why Verwout was superseded. From this time forth Louis Craeyers acted very vigorously in defence of Titus' interests.

1658 May 1

No. 193. TITUS VAN RIJN MENTIONED IN A DEPOSITION

On May 1, 1658, certain persons make an unimportant statement about the breaking of a mirror, in which the following sentence occurs:

dat zy getuygen gesien hebben dat den requirant voor de lommert van seker persoon (die hy verstaet geweest te sijn de soon van Rembrant van Rijn, schilderj, op zyn hooft geset wiert.... en dat hy daermede voort gegaen is naer de Lommersbruch.

From the file of the notary A. Lock of Amsterdam. First published in *Oud Holland*, 1898, XVII, p. 3, by Dr. A. Bredius, *Nieuwe Rembrandtiana*.

An erroneous interpretation is given to this passage *loc. cit.* above, by a mistake in punctuation. What the plaintiff really says is, that the mirror was placed on his head by a person who, as he has since learnt, is the son of the painter Rembrandt, in front of "de Lommert", i. e. the civic loan-office, and that he walked thus to the Lommersbruch [Lombards' Bridge], which leads across the Oude Zijds Voorburgwal near the loan-office.

1658 May 20

No. 194. TITUS' GUARDIAN MAKES A STOP-ORDER ON THE PROCEEDS OF THE SALE OF REMBRANDT'S HOUSE

Louys Craeyers makes a stop-order on the proceeds of the sale of Rembrandt's house, held by the municipal secretaries, and charges them not to permit any of the money to be paid away to anyone.

Louis crayers als by de Ed. heeren weesmeesteren gestelde vooght oover Titus van Rijn soone van Rembrant van Ryn geprocureert by Saskia van uylenborgh doet onder de heeren Secretarissen deeser steede amsterdam arest ten eynde geene afschrijvinge aen imant werde gegeven tot het ontfangen vande penningen bij vercoop —

Geprocedeert van het huijs op de breestraet tot laste vande voors. Rembrant van Ryn door henricus torquinus als desselfs curateur by executie vercocht daer van coper is geworden Lieven Symensz en Daeniel gerinx.

Actum Amsterdam den 20 may 1658 (1).

Thos Jansz
bode

1. As originally written it was *10 may*. The 1 was changed to a 2 and against it was written: *Segge 20 may*. Scheltema read it incorrectly as *10 may*.

* From a loose sheet found in the " Register van afschrijvingen ", *loc. cit.* under No. 184. First mentioned by Dr. P. Scheltema, *Rembrand*, 1853, p. 77.

1658 September 13

No. 195. TWO AGREEMENTS BETWEEN REMBRANDT AND JAN SIX CANCELLED

§ 1. The names of the parties. § 2. The commissaries, with the mutual consent of the parties, cancel two agreements, one whereby Rembrandt sells the portrait of Saskia, the other in Rembrandt's favour, touching a *Simeon*, and a *St. John preaching*. The document relating to the latter had been lost in Rembrandt's possession. § 3. The annulment, however, is only to apply to the indemnities that the parties had agreed to pay, should they infringe the contract.

§ 1. 13 September 1658. De Heer Joan Sicx, Commissaris contra
mr. Henricus Torquinius, advocaet, als curateur over den boedel van Rembrant van Rhijn.

§ 2. Commissarissen hebben met consent van parthijen geannuleert beyde de acten, d'eene by Rembrant van Rhyn ten behoeve van den eysscher verleden op ten 5 October 1652, waerbij den voorn. Rembrant van Rhijn aenden eysscher bekent verhandelt te hebben syns huysvrouwe conterfeytsel, ende de andere bij den eysscher ten behouwe van denselven Rembrant verleeden, vermeldende van twee schilderijen, d'eene van een Simeon, ende de andere van een Johannis predicatie, welcke acte geseyt wert onder hem Rembrant vermist te syn.

§ 3. Te weeten voorsooverse aangaet de respective peenen in deselve acten vermelt in cas deen off d'ander van parthijen contrarie den inhoude, van dien quaeme te doen.

Actum den 13en September 1658. Presentibus de Heeren Michiel Pancras, Cornelis Abba ende Nicolaes van Waeveren Commissarissen.

First published from the " Praeferente Rolle " of the " Desolate Boedelskamer, deel IV ", *loc. cit.* under No. 191 above. Cf. also *Oud Holland*, 1890, VIII, p. 182, and Jhr. Dr. J. Six, *ibidem*, 1893, XI, p. 155.

The portrait of Saskia is the one in the Cassel Gallery (Bode, Plate 150).

The *Simeon* is probably the picture by Lievensz, which was among the property left by Jan Six in 1702 : n° 48, *Simeon in the Temple, van Johan Lievensz de Oude*, valued at f. 150.— to f. 130.— and f. 60.— and bought by Nicolaes Six for f. 50.—

The *Preaching of John the Baptist* was by Rembrandt, and likewise figures in the inventory as : " n° 38, *St. Jans Predicatie*, in 't Grauw van Rembrandt, zo raar en ongemeen konstig als te bedenken is "; valued at from f. 800.— to f. 600.—, bought for f. 710.— by Jan Six junior. The picture is now in the Berlin Gallery (Bode, Plate 215).

No. 196. THE COMMISSARIES OF THE " DESOLATE BOEDELSKAMER " ORDER REMBRANDT'S DRAWINGS AND ENGRAVINGS TO BE SOLD

1658 September 24

Adriaen Hendricxen is commissioned to superintend the sale of the prints and drawings among Rembrandt's effects, and to arrange and distribute them beforehand, in such manner as he may think will cause them to sell most advantageously.

Rembrant van Rhyn

Commissarisen authoriseren Adriaen Hendricxen, omme bij te woonen de opveijlinge, ende vercopinge van de papieren kunst, concernerende den boedel van Rembrant van Rhijn ende tot dien eijnde de selve op de bequaemste maniere te sorteren ende verdelen. soo hij ten meesten besten vanden voorschreven boedel geraeden vinden sal. Actum den 24 September 1658. Presentibus allen den Commissarisen, dempto Direck Tulp,—.

From " Register XIV van Notulen " of the " Desolate Boedelskamer " in the civic archives of Amsterdam, fol. 121 v°. First mentioned by Dr. P. Scheltema, *Rembrand*, 1853, p. 75.

No. 197. POSTER, ANNOUNCING THE SALE OF REMBRANDT'S COLLECTION OF ENGRAVINGS

1658 After September 24

§ 1. Rembrandt's trustee announces, that, by order of the Bankruptcy Court, he is about to sell the " Papier Kunst " (paper art = prints) forming part of Rembrandt's estate, and consisting of the works of Italian, French, German and Netherlandish masters, collected with great discrimination by Rembrandt. § 2. Also a large number of drawings and sketches by Rembrandt himself. § 3. The place and hour of the sale.

Aanplakbillet.

§ 1. De Curateur over den Insolventen boedel van Rembrandt van Rijn, konstigh Schilder, sal, als bij de E. E. Heeren Commissarisen der Desolate Boedelen hier ter Stede daer toe geauthoriseert, by Executie verkopen de vordere Papier Kunst, onder denselven Boedel als noch berustende, bestaende in de Konst van verscheyden der voornaemste so Italiaensche, Fransche, Duytsche ende Nederlandtsche Meesters ende bij den selven Rembrandt van Rijn met een groote curieusheyt te samen versamelt.

§ 2. Gelijck dan mede een goede partije van Teeckeningen, ende Schetsen van denselven Rembrant van Rijn selven.

§ 3. De verkopinge sal wesen ten daeghe, ure ende Jahre als boven, ten huijse van Barent Jansz. Schuurman, Waert in de Keysers Kroon, in de Kalverstraet, daer de verkopinge voor desen is geweest.

Segget Voort.

First published by C. Josi in his *Beredeneerde Catalogus der werken van Rembrandt van Rhyn.... uit het Kabinet van C. Ploos van Amstel J. Czn.* Amsterdam, 1810, p. XI*.

The intimation of the time " ten daeghe, ure ende Jahre als boven " does not appear in Josi 's transcript, but is given by E. Maaska . p, *Rembrandt*, Amsterdam, 1828, *Bijlage D.* It is therefore probable that it was in the superscription of the poster, of which there is now no extant copy. Vosmaer, 1st edition, p. 275, says that the sale was held by Adriaen Hendriksen in September, 1658. I have not succeeded in discovering his authority for this statement.

1658 December 4

No. 198. PROVISORY JUDGMENT OF THE AMSTERDAM COURT OF SHERIFFS IN THE CASE OF CRAYERS VERSUS HERTSBEECK

On December 4, 1658, the Amsterdam Court of Sheriffs gave a provisory judgment, permitting Isacq van Hertsbeecq to receive the sum of f. 4200 owed him by Rembrandt provisionally, and under security.

Unpublished. The existence of this judgment is established by the judgment of the Provincial Court of Holland on December 22, 1662. Cf. No. 236 below, under §§ 22-25.

1658 December 10

No. 199. YSAACQ VRANCX' PREFERENTIAL CLAIM AGAINST REMBRANDT IS ALLOWED

§ 1. On December 10, 1658, Dirck Spiegel appears before the Bankruptcy Court against Mr. Henricus Torquinius, Rembrandt's trustee. § 2. The commissaries of the Court declare, that he has a preferential claim to the sum of f. 95.15, the value of four pictures, which he had received as security from Rembrandt, and that he is to receive this sum without giving security. § 3. With regard to the balance due to him, to which he may add the interest at 6 %, from the date of the promissory note to that of the bankruptcy, he must claim against the estate on equal terms with the other creditors. § 4. Dirck Spiegel appeals from this decision to the Sheriffs of Amsterdam.

§ 1. De Heer Dirck Spiegel, Commissaris in den naeme en van wegen den heer Ysaacq Vrancx, mede Commissaris

contra

Mr. Henricus Torquinius, Advocaet als curateur over den boedel van Rembrant van Rhijn omme te disputeren in cas van praeferentie.

§ 2. Commissarissen verclaeren den heer eysscher geprefereert te weesen op alsulcke vijffentnegentich guls en vijffthien sts, als geprocedeert sijn van seeckere vier schilderijen, door Rembrant van Rhijn, deen heer eysscher als pant metterminne in handen gestelt, die hij sal moogen liehten sonder cautie. § 3. ende admitteren deselven heer eysscher nopende syn resterende achterwesen mette Interesse van dien tegens ses ten hondert int jaer volgens de obligatie gereeckent tot den dach toe van het fallissement vanden voorn. Rembrant van Rhyn, neffens andere crediteure te concurreren.

Actum den 10en December 1658, presentibus de heeren Michiel Pancras, Cornelis Abba ende Nicolaes van Waeveren, Commissarissen.

§ 4. De heer Spiegel in den naeme ende van wegen als booven heeft ilico vant bovenstaende vonnisse geappelleert aen den Heeren Schepenen.

First published by G. Moll, *De Des. Boedelskamer te Amsterdam, Bijlage C.* p. 207. From the " Praeferente Rolle, deel IV " (22 Juny 1656 — 24 January 1659) of the " Desolate Boedelskamer ", Amsterdam.

The appeal availed Ysaacq Vrancx nothing. He received (after No. 169) his preferential claim of f. 95.15, and of the balance realised, as much as the rest of the creditors, i. e. nothing.

No. 200. JACOB DE LA TOMBE'S PREFERENTIAL CLAIM AGAINST REMBRANDT IS ALLOWED

1658 December 17

§ 1. On December 17, 1658, Jacob de la Tombe appears before the Bankruptcy Court against Rembrandt's trustee. § 2. The commissaries of the Court declare that he has a preferential claim to the sum of f. 32.5, the proceeds of certain pictures belonging in part or wholly to him, which were sold among Rembrandt's pictures. He is to receive this sum without giving security.

§ 1. 17 December 1658. Jacob de la Tombe

contra

Mr. Henricus Torquinius, als Curateur over den boedel van Rembrant van Rhijn, omme te disputeren in cas van praeferentie.

§ 2. Commissarissen verclaeren den eysscher geprefereert te weesen mette somme van tweendartich

guls ende vyff stuysers, geprocedeert van seeckere schilderyen den eysscher soo int geheel als voor de helfte toebehoort hebbende, ende neffens andere schilderyen in de boedel van Rembrant van Rhyn vercocht, die hy sal moogen lichten sonder cautie.

Actum den 17 december 1658, presentibus den heeren Dirck Tulp, Cornelis Abba ende Dirck Spiegel, Commissarissen.

From the " Praeferente Rolle " of the " Desolate Boedelskamer, deel IV ". Published *loc. cit.* under No. 199.

De la Tombe's pictures figure in Rembrandt's inventory (No. 169) as Nos. 34 and 109. There his Christian name is given as Pieter, here and in the statement of Rembrandt s liabilities (No. 176) it appears as Jacob. Cf. also No. 201 below.

1658 December 18

No. 201. PAYMENT TO PIETER DE LA TOMBE

The Commissaries of the Insolvent Estates are requested to pay to Jacob de la Tombe the sum of thirty two guldens and five stuivers out of the money proceeding from the distrained goods of Rembrandt van Ryn

f 32.5.— Actum in Amsterdam, the 18th December 1658

S. v. Loon

I the undersigned do hereby acknowledge that the above-mentioned sum was paid by the beforementioned-Commissaries.

3 ½ à 9 gl = 31.10.— Actum 18 December 1658

—.15.— Pieter de la Tombe

P. 32. 5.—

English translation of the original, which has now disappeared, published by C. J. Nieuwenhuys, *A Review of the Lives and Works of the most eminent Painters*, London, 1834, p. 32. All efforts to recover the original among the documents in the " Desolate Boedelskamer " in the State Archives at Amsterdam have proved fruitless.

The payment was made in respect of the sum realised by the pictures of Giorgione and Palma Vecchio (Nos. 34 and 109 in the inventory of 1656), the joint property of Rembrandt and de la Tombe.

1658-1659

No. 202. REMBRANDT'S DEPOSITION TOUCHING AN INVENTORY OF SASKIA'S PROPERTY

§ 1. Rembrandt appears before the notary and declares upon oath, at the request of Louys Crayers, that in the year 1647, his son's maternal relatives had made certain enquiries as to the property left by Saskia, and § 2 that he (Rembrandt) had accordingly consulted Mr. Pieter Cloeck, advocate, as to his conduct in the matter. § 3. The advocate advised him in writing, to make an inventory of his property at the time of Saskia's death; of this property Titus, as his mother's heir, was entitled to one half, Rembrandt, however, retaining the usufruct. § 4. Rembrandt accordingly within the space of two months drew up the inventory affixed to the original of this document, § 5, entering therein all the goods which were in his possession at the time of Saskia's death, and for some time afterwards.

§ 1. (Compareerde S^r) (1) Rem(brandt) van Rhijn, ko(nstschilder), ende heeft ten versoecke van Sr Louys Cr(aeyers) bij ware woorden in plaetse ende met presentatie (van eede) geattesteert, getuijcht ende verclaert hoe waer is: dat hij (Comp^t) in den jare 1647 door sijne vrouws vrienden (gevraagt) sijnde over sijns kinds moederlyck goet § 2 sich heeft ver(voegt) by den advocaat Mr Pieter Cloeck ende geadviseert, hoe hij sich wegens hetselve soude hebben te dragen, § 3 wa(ervan) door Sijn E schriftelijck advoijs is gegeven, dat hij attestant soude h(ebben) te maecken staet ende inventaris vande goederen, sulck die geweest waren op 't overlijden van sijn huijsvr: waervan dit kindt als erfgenaem van sijn moeder de helffte competeerde, die hij in vruchtgebruijck besitten ende possideren mochte. § 4. Weshalve hij attestant binnen den tijt van 2 maenden daernae opgestelt ende gemaeckt heeft den inventaris aen de grosse deses geannexeert § 5 zijnde de goederen ende effecten daerop gebracht (als op 't over(lijden van sijn (voorn huysvrouwe gheweest, alsdoen noch hem volcomelyck toebehoorende, ende noch een wijle daernae in dier voegen bij hem gepossideert. Alle 't welck alsoo de waerheit sijnde consenteerde acte. Dat aldus passeerde enz. in tegenwooodigheid van oude Frans Dircksz en Cornelis Jousum get(uygen).

Rembrandt v. R(hyn)
Oude Frans Dircks
Cornelis Insum
N. Listing, Notaris.

From the file of the notary Nicolaes Listingh of Amsterdam, the documents of which have been much damaged by a fire. First published in *Oud Holland*, 1885, III, p. 88, by A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis.*

1. The portions rendered illegible by fire have been restored by Messrs. Bredius and de Roever, and are here indicated by brackets.

The inventory spoken of in § 4 is unfortunately missing. The total value, f. 40,750, is, however, known from the judgment of the Provincial Court of December 22, 1662, quoted by Vosmaer in his first edition, p. 405.

The eight documents that follow all serve to attest the truth of the declaration made above.

Throughout, no dates are given. We only know that all the documents were included in the files of 1658 and 1659.

1658-1659

No. 203. DEPOSITIONS AS TO OBJECTS OF VALUE BELONGING TO REMBRANDT AND SASKIA

§ 1. The silversmith Jan van Loo and his wife Anna Huybrechts appear before the notary and declare upon oath, at the request of Louys Crayers, that they knew Rembrandt and Saskia intimately, and that they therefore know them to have had in their joint possession two strings of large pearls for the neck, and two smaller ones to match for the arms, the which remained in Rembrandt's possession after Saskia's death and until 1649. § 2. Anna Huybrechts alone makes the same attestation as regards the articles noted below. § 3. In support of their attestation the witnesses declare that they had seen the objects in question in Rembrandt's possession, both before and after the death of Saskia.

§ *1. (Compareerden Sr Jan van Loo, silversmith en Ann)*(1) *a Huybrechts, syne huijsvrouw, woonachtigh in den Nesch hier ter stede en hebben ten versoecke van Sr Louys Crayers, als bij de E. Heeren Weesm^n deser stadt gestelt tot vooght over Titus van Rhyn, soone van Rembrandt van Rhijn, bij ware christelijcke woorden en in hare conscientie in plaetse van solemneelen eede geattesteert, getuyght ende verclaert hoe waer is: dat zijlieden seer goede kennissen hebben gehadt aan den voorn: Rembrandt van Rhijn en sijne overleden huijsvrouwe Saskia van Uylenburgh, ende ter dier oorsaecke als anderssins seecker weten dat deselve tesamen gehadt hebben, en hij van Rhijn noch nae sijnder huijsvrouwen overlijden, gepossideert twee snoeren groote paerlen om de hals ende de cleijne om de armen tot int jaer 1649 toe. § 2. Voorts verclaerde de attestante Anna Huybrechts noch allene, dat sy ook seeckere kennisse heeft als voren, dat den gemelten Rembrandt van Rhijn en sijne huijsvrouwe mede hebben gehadt en gepossideert, gelijckerwijs oock hij alleen na sijn vrouws affsterven:*

Twee peerpaerlen (pear-shaped pearls)
Een groote diamandt rinck (ring with a large diamond)
Twee diamanten pendanten (earrings with diamonds)
Ses silvere lepels (silver spoons)
Veel ten-, cooper- en yserwerck (many tin, brass, and iron utensils)
Een toer goude doppen met paerlen geciert (a set of gold buttons set with pearls)
Een paer goude geamailleerde braseletten (bracelets enamelled with gold)
Een kerckboeck met gout beslach (prayer-book with gold covers)
Twee groote silvere bancketschalen (large silver dishes)
Een silver tellioor (silver plate) *en*
Een silvere Schenckkan (silver ewer)

§ 3. Gevende de attestanten voor reden van hare wetenschappe, dat sijlieden respectieve de voorstaende goederen luyt elcx depositie soo voor als nae de doot van des voorsz. van Rhyns huysvrouwe bij en onder hem van Rhijn hebben gesien.

Alle 't welck etc.

Jan van Loo
Anna Huibrechts.

First published *loc. cit.* under No. 202, p. 88.

For the object of this attestation, see the remarks on No. 202.

Jan van Loo and Anna Huybrechts afterwards became Titus' father- and mother-in-law. Cf. under No. 295.

No. 204. DEPOSITION MADE BY PHILIPS KONINCK TOUCHING THE PURCHASE OF A STRING OF PEARLS FROM REMBRANDT 1658-1659

Compareerde Sr Philips Koninck, constschilder, woonende op de Princegraft en heeft ten versoecke van Sr Louys Crayers als bij de E. Heeren Weesmeesteren dezer stadt gestelt tot vooght over Titus van Rhijn, zoone van Rembrandt van Rhijn, bij ware christelijcke woorden ende in zijne conscientie in plaetse van solemneelen eede geattesteert, getuyght en verclaert hoe waer is: dat hij attestant nu rijckelijck seven jaeren geleden van den voorsz. Rembrandt van Rhijn gekocht en voorts betaelt heeft een snoertie paerlen. (As originally written : *een snoertie paerlen vier dick*).

Alle 't welck etc.

*Philips Konin*c(*k*).

First published *loc. cit.* under No. 202, p. 89.

For the object of this attestation, see the remarks on No. 202.

1. See the note to No. 202 for this parenthesis.

1658-1659 No. 205. DEPOSITION TOUCHING THE PRICE PAID TO REMBRANDT FOR THE " NIGHT-WATCH "

Jan Pietersz, clothier, declares upon oath, at the request of Louys Crayers, Titus' guardian, that his portrait was painted by Rembrandt in the *Night-Watch,* together with those of fifteen other members of his company, and that each sitter paid an average of 100 gilders.

Compareerde Sr Jan Pietersz, laeckencoper, out omtrent tseventich jaren, woonende op de Nieuwesijds Voorburchwal tegenover de Nieuwestraet hier ter stede en heeft ten versoecke van Sr Louys Crayers, als vooght over Titus van Rhijn, zoone van Saskia van Uylenburch en Rembrandt van Rhijn, by ware christelijcke woorden in plaetse van eede geattesteert, getuyght en verclaert hoe waer is: dat hij attestant door Rembrandt van Rhijn, konstschilder, is geschildert en geconterfeyt geworden neffens andere persoonen van hunne compagnie en corporaelschap tot sestien int getall in een schilderije, nu staende op de groote sael in de Cloveniersdoele en dat het yder van hen, nae de geheugenisse, die hij attestant daer noch aff heeft, van schilderen wel heeft gekost dooréén de somme van hondert guldens, d'een wat meer en d'ander wat minder, nae de plaets, die sij daer in hadden.

Alle 't welck etc.

Jan Pietersz, Laeckencoper.

First published *loc. cit.* under No. 202, p. 91. For the object of this attestation, see the remarks under this head.

Jan Pietersz' full name was Jan Pietersz Bronchorst, the eleventh name on the shield to the right of the gateway. Cf. our No. 92.

1658-1659 No. 206. DEPOSITION TOUCHING THE PRICE PAID TO REMBRANDT FOR THE " NIGHT-WATCH "

Nicolaes van Cruysbergen, Provost of the freemen of Amsterdam, declares at the request of Louys Crayers, Titus' guardian, that Rembrandt received in all 1600 gilders for the *Night-Watch.*

Compareerde den E. Nicolaes van Cruijsbergen, provoost van de burgerye hier ter stede en heeft ten versoecke van Sr Louys Crayers, als vooght over Titus van Rhijn, zoone van Saskia van Uilenburch, geprocreëert bij Rembrandt van Rhijn, geattesteert, getuijcht ende verclaert hoe waer is: dat het stuck schilderije staende op de Cleweniersdoelen door den voorsz. Rembrandt van Rijn geschildert, en daerin hy attestant mede is geconterfeijt, van schilderen wel heeft gekost de som van sestienhondert guldens.

Gevende hij attestant voor redenen van wetenschappe, dat hy syne portie daer mede toe heeft betaelt en sulckx verscheyde maelen alsdoen heeft hooren seggen.

Alle 't welck etc.

Claes van Cruijsbergen.

First published *loc. cit.* under No. 202. For the object of this attestation, see under this head.

Nicolaes van Cruysbergen is the last name on the shield to the right of the gateway in the picture. Cf. our No. 92.

No. 207. DEPOSITION TOUCHING THE PURCHASE OF A " SUSANNA " FROM REMBRANDT 1658-1659

Adriaen Banck, merchant, declares, at the request of Louys Crayers, that in 1647 he bought a Susanna for f. 500 from Rembrandt.

Compareerde Adriaen Banck, out omtrent 4(6) jaer, Coopman hier ter stede, ende heeft ter versoecke van Sr Louys Crayers, vooght over Titus van Rhijn, zoone van Saskia van Uylenburch, bij ware christelijcke woorden en in sijn conscientie geattesteert, getuijght ende verclaert hoe waer is: dat hij attestant int jaer 1647 van Rembrandt van Rhijn, vader van deselve Titus gekocht heeft een stuck schilderije van Susannah, daervoor hij attestant alsdoen aen hem heeft betaelt gehadt de som van vijffhondert guldens in gelde.

Alle 't welck etc.

Adriaen Banck.

First published *loc. cit.* under No. 202, p. 92. For the object of this attestation, see the remarks under this head.

A picture of *Susanna* painted before Saskia's death (as this must have been), which could have fetched f. 500 in Rembrandt's time, is not to be identified among the master's extant works. The little picture of 1637 in the Hague Gallery (Bode, Plate 193), is obviously out of the question.

For the sale of this picture, cf. our No. 231.

No. 208. DEPOSITION TOUCHING A PORTRAIT PAINTED FOR ANDRIES DE GRAEFF. 1658-1659

§ 1. At the request of Louys Crayers, Hendrick Uylenburch declares that he acted as arbitrator in a dispute between Rembrandt and Andries de Graeff over a picture or portrait painted by Rembrandt for

de Graeff. § 2. It was then decided by himself and his coadjutors, that de Graeff should pay Rembrandt f. 500 for the picture. § 3. This happened in 1642.

§ 1. Compareerde Sr Hendrick Uylenburch out omtrent . . . jaeren en heeft ten versoecke van Sr Louys Craeyers, als voocht door de E. E. Heern Weesm^rs, deser stadt gestelt over Titus van Rhijn, soone van Zaskia van Uylenburch geprocreëert bij Rembrandt van Rhijn, geattesteert, getuyght en verclaert hoe waer is: dat hy attestant mede als goede man is geweest in de saecke en questie tusschen de heer Andries de Graeff ter eenre, en Rembrandt van Rhijn, ter andere zijde over een stuck schilderije off Conterfeijtsel, dat de voorsz. van Rhijn voor den gemelten Heer schilderden, § 2. en dat door hem en de andere goede mannen uytgesproocken is, dat den voorsz. van Rhijn daervoor door den gemelten heer de Graeff sou werden betaelt de somme van vijfthondert guldens, § 3. welcke questie nae sijns attestants geheugenisse gevallen en affgedaen is int jaer van 1642.

Alle 't welck etc.

Hendrick Ulenburch.

Marcus and Abraham Uijlenburch witness the deposition.

First published *loc. cit.* under No. 202, p. 93. For the object of this attestation, see the remarks under this head.

Unfortunately, the subject of the picture is not mentioned. We cannot therefore tell whether it was a portrait of de Graeff himself, or of a member of his family. It is evident that the point in dispute was settled in Rembrandt's favour, otherwise there would have been no object in the deposition.

Andries de Graeff was the well-known Amsterdam burgomaster of this name.

For Hendrick Uylenburch, cf. our Nos. 20, 25, 27, 42, 73 etc.

1658-1659 No. 209. DEPOSITION MADE BY ABRAHAM V. WILMERDONX TOUCHING HIS PORTRAIT BY REMBRANDT

At the request of Louys Crayers, Abraham van Wilmerdonx declares that he and his wife were painted by Rembrandt about 1642, and that during Saskia's illness and before her death, he had paid f. 500.— for the picture, besides f. 60. — for canvas and frame.

Compareerde de H^r Abraham van Wilmerdonx, Bewindthebber van de Geoctroyeerde Westindische Comp^ie hier ter stede, en heeft bij ware Christelijcke woorden ten versoecke van Sr Louys Crayers, als vooght over Titus van Rhijn, soone van Saskia van Uylenburch, geprocreëert bij Rembrandt van Rhijn, geattesteert, getuijght en verclaert, hoe waer is: dat deselve Rembrandt van Rhijn hem Heer attestant en sijne huysvrouw omtrent het jaer 1642 heeft geconterfeijt gehadt, daervoor hij attestant aen hem, in de sieckte en doen voor de doot van sijn huijsvrouw, heeft betaelt gehadt, de somme van vijffhondert gulden wegen het schilderen en noch de somme van tsestigh gulden daerenboven voor 't doek en lijst.

Alle 't welck etc.

Abr. Wilmerdonx.

First published *loc. cit.* under No. 202, p. 93. For the object of this attestation, see the remarks under this head.

The portraits of Wilmerdonx and his wife have not been identified. It is not clear from this document whether they were in a group, or in two separate pictures.

No. 210. PURCHASE OF A PICTURE BY RUBENS FROM REMBRANDT 1658-1659

§ 1. Lodewijk van Ludick declares at the request of Louys Crayers, that about the year 1644, he bought a picture of *Hero and Leander* by P. P. Rubens from Rembrandt, and paid f. 530.— ready money for it. § 2. This picture had been in Rembrandt's possession some 4 or 5 years, and van Ludick knew well when Rembrandt had acquired it.

§ 1. Compareerde Sr Lodewyck van Ludick, out omtrent 52 jaren, Coopman athier ter stede en heeft ten versoecke van Sr Louis Crayers als door de Heeren Weesm^ren . . . . . geattesteert getuycht en verclaert, hoe waer is: dat hij attestant in den jare van 1644 ofte daeromtrent, sonder den precysen tijt onthouden te hebben, gekocht heeft van Rembrandt van Rijn een stuck schilderye sijnde een Leander en Hero door Petro Paulo Rubens daervoor hy aen den voorsz. van Rhijn alsdoen betaelde omtrent de somme van vijffhondert en dertigh guldens in geldt, § 2. welck stuck de voorsz. Rembrandt van Rhijn wel vier à vyff jaren te vooren hadde gehadt, als hem attestant wel bekend synde, wanneer de voorsz. van Rhijn hetselve stuck ingekocht heeft.

Alle 't welck etc.

Lodewijck van Ludick.

First published *loc. cit.* under No. 202, p. 94. For the object of this attestation, see the remarks under this head.

For the purchase of this picture by Rembrandt, cf. No. 54 above.

1659
January 22

No. 211. A COPY AFTER REMBRANDT IN AN AMSTERDAM INVENTORY

On January 22, 1659, the pictures left by the deceased Willem Allertsz Eentgens, ebony-carver, of Amsterdam, were valued by the painters Jan Looten and Gerbrand van den Eeckhout. Among them was :

De Coningh Saul, na Rembrandt. . . . f. 4.

Unpublished extract made by A. Bredius from the file of the notary J. d'Amour of Amsterdam.

The picture was probably a copy from the youthful work in the Gallery of the Städel Institut, Frankfort on the Main (Bode, Plate 46).

Copies, after Duyster fetched f. 5.—, after Uyl f. 30.—; originals, by P. Molijn f. 10.—, D. Vertangen f. 48.—, J. Molenaer f. 15.—, to f. 40.— Moeyaert f. 8.— J. Verwer f. 10.— A. v. Everdingen f. 12-10, D. Hals f. 12.— and f. 20.— and Strijker (landscape) f. 34.—, (cowherds) f. 10.— (nude study) f. 6.—.

1659
March 19

No. 212. DEPOSITION AS TO THE VALUE OF REMBRANDT'S COLLECTIONS

§ 1. On March 19, 1659, Lodewyck van Ludick and Adriaen de Wees declare, at the request of Louys Crayers, that, in their opinion, the collections of engravings and drawings, curiosities, antiquities, medals and marine specimens owned by Rembrandt between 1640 and 1650 were worth f. 11 000, and the pictures f. 6400.—, both rather over than under the value given. § 2. De Wees, however, declares himself to be not so certain as regards the pictures. § 3. Both base their assertions on the fact that during the time specified, they were on intimate terms with Rembrandt, and very often saw his curiosities and pictures; and § 4. being themselves amateurs and experts, who have dealt largely in such objects, they are certain that their estimates are correct.

19 Martii 1659.

§ 1. Compareerden SS^ra Lodewijck van Ludick, oudt omtrent 5(22) jaren en Adriaen Hendricksz de Wees, out omtrent 63 jaren beijde woonende hier ter stede en hebben ten versoecke van Sr Louys Crayers als door de E. E. Heeren Weesm^ren deser Stadt gestelt tot vooght over Titus van Rhijn, zoone van Rembrandt van Rhijn, geprocreëert bij Saskia van Uylenburch geattesteert, getuijcht ende verclaert hoe waer is: dat haerlieden attestanten seer wel bekent is, dat de papiere konsten, rariteyten, antiquiteyten, medalien ende seegewassen, die den voorsz Rembrandt van Rhijn heeft gehadt en continuelijck gepossideert van jaer 1640 aff totten jare 1650 inclusive toe, nae hare gissing wel waerdich sijn geweest de somme van elffduysent guldens, ende de schilderijen die den voorsz van Rhijn, die tijt geduyrende oock heeft gepossideert wel souden hebben gegolden de somme van sesduysent vierhondert guldens, beyde eer meerder als minder. § 2. nochtans dat de tweede (comparant)[1] de prijs der (schilderijen) soo niet bewust en is (als de) andere konst rariteijten, § 3. gevende sij attestanten voor reedenen van wetenschap, dat sij seer groote famillariteijt in de gemelte jaren mette voorsz Rembrandt van Rhijn hebben gehadt en gehouden, oock ondertusschen totte veele maelen, soo int begin als int laest, sijn voorsz. konstrariteijten, schilderijen etc. hebben wesen besien, § 4. ende overmits sij attestanten groote liefhebbers en kenders daervan sijn ende veele handelingen daermede doen, verclaerden sij wel verseeckert te wesen, dat alle tselve soo als voorsz. is, de waarheijt is. Presenteerende etc.

Lodewyck van Ludick.
Adryaen Heijndericxsz.

First published *loc. cit.* under No. 202, p. 90. For the object of this attestation, cf. the remarks under this head.

No. 213. AGREEMENT BETWEEN REMBRANDT AND LODEWIJK VAN LUDICK

After 1659 March 19

§ 1. Rembrandt acknowledges himself indebted to L. v. Ludick to the amount of f. 1200.—, Ludick having been his surety for a debt of f. 1000.— to Jan Six, which had been taken over by Gerbrandt Ornia. § 2. Ludick has had to pay f. 1200.— the capital and interest. § 3. Rembrandt now promises to pay off this sum within three years by painting pictures, which are to be valued by impartial persons, to be appointed by Rembrandt and Ludick respectively. § 4. Rembrandt further engages to furnish a picture already begun, from the history of Jonathan and David, and to deliver it to Ludick within the first year.

Maart 1659.

§ 1. Compareerde S. Rembrant van Rhyn, konstschilder hier ter stede, my Notaris, wel bekendt, ende bekende deugdelyck schuldich te wesen aen Sr Lodewyck van Ludick, coopman hier ter stede, de som. van Twaelffhondert gulden, over en ter saecke van soodanige somme van penninghen, die de voorn S^r van Ludick voor hem comparant heeft

1. Cf. the remarks on No. 202 for the meaning of these brackets.

betaelt aen Sr Gerbrandt Ornia als 't recht hebbende van d'H^r Jan Six, ten behoeve van dewelcke hy comparant hadde verleeden een Obligatie van duysent guldens, daervoor die voorn. S^r van Ludick sich hadde borge gestelt, § 2. en by gebreecke van hem comparant de voorn. twaelffhondert guldens voor Capitael en intereste hadde moeten voldoen en betaelen volgens de actionem cessiam ende 't bescheyt, dat de voorn. S^r van Ludick van den voorn. Sr Ornia heeft. § 3. Welke somme van f 1200.— hy comparent by desen belofde aen den voorn. S^r van Ludick ofte thoonder deses te voldoen en betalen van dato deser binnen den tyd van drye jaren, yder jaer de som van vierhondert guldens, ende dat van schilderyen, die hy comparante selffs sal schilderen en den voorn. S^r van Ludick aengeven tot taxatie van neutrale persoonen, hen dies verstaende, by yder een te kiesen, alles prompt en precys, sonder eenigh delay, uytvlucht ofte rechtsvorderinge. § 4. Gelyck hy comparant oock belooffde aen den voorn. S^r van Ludick te sullen affschilderen en leveren een stuckje schilderye uytbeeldende de Historie van Jonathan en Davidt, dat hy alreede onderhanden heeft, en dat naerby het eerste jaer naer dato.

Alles onder verbandt etc.

Rembrandt van Rhyn.

From the file (much damaged by a fire) of the notary N. Listingh. First published (after the discovery of the document by Dr. A. Bredius) by Mr. N. de Roever, in *Oud Holland*, 1884, II, p. 85, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren.*

The date is uncertain. The document follows one of March 19, 1659, and may have been drawn up the same day. Cf. for Ludick's liability No. 178 above.

Rembrandt's picture from the history of David and Jonathan has disappeared, if it was ever finished. For Ornia cf. *Oud Holland, loc. cit.*, note 8.

1659 May 14

No. 214. SKETCH BY REMBRANDT FOR "THE WOMAN TAKEN IN ADULTERY"

In the Print Room at Munich there is a sketch by Rembrandt for a *Woman taken in Adultery*, with the autograph inscription :

Zoo jachtig om Christus in syn antwoordt te verschalcken kon de schrift... antw... niet afwachten.

This sketch is made on the reverse of a fragment of an invitation to a funeral, of which there is a complete copy in the Amsterdam archives. It is in the following terms :

ANNO 1659
Tegens Woens-dagh den 14 May
Wordt U. E. ter Begraeffenisse Gebeden, met
AEGTJE NACHTGLAS.
Dochter van Wylen
JACOB PIETERSZ
NACHT-GLAS

Op de cleveniers-Doele; ten een uur, als Vriendt in Huys te komen.

Nieuwe-Kerck

Unpublished. The invitation gives us the date after which the drawing must have been made. It is, however, very probable that the sketch was made not much later than this date, for such notices as the above soon find their way to the waste-paper basket, unless piously preserved as memorials.

Rembrandt used the half of a similar invitation, no perfect copy of which has been discovered, for the largest of the sketches for his *Conspiracy of Claudius Civilis*, also in the Munich Print-Room.

The half-sheet thus preserved runs as follows, the missing fragments being supplied where possible :

Ann	*o 16..*
Tegens Dinsda	*g den...*
Wordt 'U. E. ter Be	*graeffenisse Gebeden met*
REBECC	*A.....*
Huysv	*ou van*
CORNELI	*S.....*
Moe	*der van*
DR. JOANNES	*.....*
Op de Nieuwe-zydts Achter	*burgwal (bij) de Lutherse*
Kerck, by 't Heyburggetje.	*Als vriend in*
huys te komen.	

First published in *Oud Holland*, 1897, XV, p. 196, note 1, by C. Hofstede de Groot, *Heeft Rembrandt in Engeland vertoefd?*

The entry of this Rebecca's burial does not occur in the registers of the Nieuwe Kerk (1658-1661), the Oude Kerk (1657-1661), or the Zuider Kerk (1658-1661), which were the churches nearest to the house of the deceased.

No. 215. PICTURES IN THE POSSESSION OF THE ARCHDUKE LEOPOLD WILLIAM

1659 July 14

Inuentarium aller unndt jeder ..Herrn Leopoldt Wilhelmen Ertzhertzogen zue Oesterreich, Burgundt etc. zue Wien vorhandenen Mahllereyen ... so den vierzehenden Monathstag July im Jahr tausend sechs hundert neun und fünffzig durch die

verordnete und zu End underschriebene Commissarios beschrieben und vollendet worden:

Fol. 172' *62. Ein Contrafait von Oehlfarb auf Holcz des Rheinprandts mit schwartzem Belcz unndt Käppel auff dem Haubt in einem Kranez von underschiedlichen Blumen*

In einer schwartz glatten Ramen, hoch 3 Span und 2 Span 8 Finger bräidt(1). *Das Contrafait Original von Lievens und die Blumen von Eckh.*

Fol. 249' *553. Ein Stuckh von Oehlfarb auf Holcz, warin ein Astrologe an einem Tisch siezt unddt hatt ein Buch fähr sich unddt auf dem Tisch stehet ein Globus, ein Todtenkopff unddt andere astrologische Instrumenta.*

In einer Ramen von Aichenholcz, hoch 3 Spann 1 Finger unddt 2 Spann 7 Finger braidt(2).

Original von dem Rheinbrandt ausz Hollandt.

[Inventory of all and every one of the paintings of Lord Leopold William, Archduke of Austria, Burgundy, etc., now at Vienna,... described, and completed on the fourteenth day of July, one thousand six hundred and fifty-nine, by the appointed Commissaries whose names are signed below :

Fol. 172. *62. A portrait in oils on panel of Rheinprandt in a black fur and a cap on his head, surrounded by a garland of various flowers.*

In a polished black frame, 3 spans h. and 2 spans 8 fingers w. The portrait by Lievens and the flowers by van Eckh.

Fol. 249. *553. An oil-painting on panel, in which an astrologer is seated at a table with a book before him, and on the table a globe, a skull, and other astrological instruments.*

In an oak frame, 3 spans 1 finger h. and 2 spans 7 fingers w.

Original picture by Rheinbrandt of Holland].

First published from the original in the Central Archives of the Princes of Schwarzenberg by Adolf Berger, in the *Jahrbuch der kunsthistorischen Sammlungen des Allerhöchsten Kaiserhauses*, 1883, p. LXXIX *et seq.*

The first mentioned picture is n° 1277 in the Imperial Museum, painted by J. Lievens and Johan van den Eckh. The statement that this head is a portrait of Rembrandt is incorrect, and *à priori* improbable. The collaboration of Lievens and van Eckh points to Lievens' Antwerp period, when Rembrandt had settled in Amsterdam, and had a very different appearance.

The second picture has disappeared.

1. 0m.624 by 0m.582.
2. 0m.626 by 0m.56.

No. 216. NIGHT-PIECE BY REMBRANDT IN A LEYDEN INVENTORY

1659 September 17

In the inventory of Catharina Willems van Thoornvliet, widow of Dirck Segersz van Campen, drawn up on September 17, 1659, the following occurs among other pictures :

Een kaerslichgen [small candle-light scene] *geschildert by Rembrant.*

Unpublished extract made by A. Bredius from the file of the notary J. v. Campen of Leyden.

Other artists represented were : W. v. d. Bundel (2), Molenaer (2), Cornelis van Haerlem, P. Fr. de Grebber, Jac. and Nic. Swanenburch, H. v. Nes, Cuyp, de Neyn, Brouwer, Goltzius, and (in a copy) Dirck Hals.

No prices are given.

The smaller candle-light scenes by Rembrandt, to any one of which this entry may be referred, are : Bode's Plates 1, 3, 4, 5, 9, 132, 250 and 329.

No. 217. REMBRANDT GIVES HIS SON TITUS A POWER OF ATTORNEY

1659 October 7

On October 7, 1659, before the notary N. Listingh, Rembrandt gives his son Titus authority to appear before the Commissaries on his behalf in small matters.

Unpublished. From the file of the notary N. Listingh. First mentioned in *Oud Holland*, 1885, III, p. 99, by A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis.*

No. 218. A PICTURE BY REMBRANDT IN AN AMSTERDAM INVENTORY

1659 November 3

In the inventory of the deceased captain Marten Pietersz Day, drawn up in Amsterdam, November 3, 1659, the following occurs among a number of pic-

tures and portraits, the painters of which are not mentioned :

Een schildery van een out man van Rembrant.

Unpublished extract made by A. Bredius from the file of the notary B. Coornhart of Amsterdam.

Marten Day and his wife were painted by Rembrandt in 1634 (Bode, Plates 107 and 108). Very probably these portraits were also among the works of art not specially mentioned.

1660 No. 219. RHYMED EULOGY ON REMBRANDT'S ETCHING OF LIEVEN VAN COPPENOL

Rembrandt is warned against the perils of engraving Coppenol. If his eyes feast on Coppenol's calligraphy, the needle will fall from his hand and it will lose its power.

Op zijne (Mr. Lieven van Koppenol's) *Afbeeldinge aan*
Rembrant van Rijn.

Ay Rembrant wacht u doch van Koppenol te snyën
Het steekt te vol gevaars: de naalt zal u ontglyën.
Wanneer uw ogen haar verlusten in zijn schrift,
Dan wert ontzenuwt al de krachten van uw stift.

J. Boogaard.

First printed in *De Hollantsche Parnas, of verscheiden Gedichten .. door T. van Domselaar verzamelt.* Amsterdam, Jacob Lescaille, 1660, p. 42.

The author of the above does not appear again in connection with Rembrandt. It is uncertain whether it refers to the large etching of 1658, Bartsch, n° 283, or to the smaller portrait, Bartsch, n° 282. For the latter cf. the following number.

See also under our Nos. 184, 238, 262 and 289.

1660 No. 220. RHYMED EULOGY ON REMBRANDT'S " SMALL COPPENOL "

Op d'afbeelding van Mr. Lieven van Koppenol.
Zo tekende van Rijn de grootwaär, en den zoon.
Zo spant de Fenixveer in d'yz're naalt de kroon.

H. F. Waterloos.

Published in the collection of poems mentioned under No. 219.

This stanza gives us the information nowhere else afforded, that the boy behind Coppenol in the etching, Bartsch, n° 282, was Coppenol's grandson.

1660 No. 221. RHYMED EULOGY ON REMBRANDT'S " CHRIST AND THE MAGDALEN "

V. 1. When the poet compares the text of St. John's Gospel with Rembrandt's picture, he asks himself was history ever so truthfully rendered by the brush, and did dead colour ever come so near to life. V. 5. Christ seems to be speaking to Mary, who, though she believes, yet trembles between hope and fear. V. 9. The rocks tower high in the air, as art requires. Their shadows give aspect and majesty to the rest of the picture. V. 11. The poet saw Rembrandt paint this picture, and therefore his pen must praise Rembrandt's brush, his ink Rembrandt's colour.

Op d'Afbeeldinge van den **verresen Christus** *en* **Maria Magdalene**, *geschildert door den uytnemenden Mr. Rembrant van Rijn, voor H. F. Waterloos.*

1. *Als ick d'History lese, ons by sint Jan beschreven,*
En daer beneven sie dit kunstrijck Tafereel,
Waer (denk ick dan) is pen soo net oyt van pinceel
Gevolgt, of doode verw soo na gebrogt aen t leven?

5. *'t Schijnt dat de Christus segt: Marie, en wilt niet beven,*
Ick ben 't de dood en heeft aen uwen Heer geen deel:
Sij sulcx geloovende, maer echter noch niet heel,
Schynt tusschen vreugde en druck; en vreese en hoop te sweven.
De graf rots na de kunst hoog in de lucht geleyd,
10. *En rijck van schaduwen, geeft oog en majesteyt*
Aen all de rest van 't werck. Uw' meesterlijcke streken,

Vriend Rembrant, heb ick eerst sien gaen langs dit paneel;
Dies moest mijn' Pen wat Rijms van uw begaeft Pinceel
En mijnen Int wat Roems van uwe Verwen spreken.

J. De Decker.

First printed in *De Hollantsche Parnas*, 1660, p. 405; later in Jeremias de Dekker, *Rijmoefeningen*, 1667, p. 85; 1726, vol. II, p. 230. Also in Immerzeel, *Lofrede op Rembrandt*, p. 64, and Vosmaer, second edition, p. 166, with a French translation.

In the edition of 1726 the words " voor H. F. Waterloos " in the superscription are replaced by the motto : " Micat inter omnes ".

The passage in St. John's Gospel (xx, 16) is as follows : " Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni; which is to say, Master ". This text agrees with the picture of 1638 at Buckingham Palace (Bode, Plate 221, on panel), but not with that of 1651 at Brunswick (Bode, Plate 333, on canvas). The latter seems rather to illustrate the following verse : " Jesus

saith unto her, Touch me not ". In this picture, too, the rocky crags rising high into the air and contrasting with the rest of the composition, are absent, and, it is painted, not on the " panel " spoken of in line 12, but on canvas.

But although description and material tell in favour of the picture of 1638, it certainly seems strange that de Dekker should write in a poem of 1660, of having seen Rembrandt painting a picture for H. F. Waterloos in 1638. Unless we assume that the poem remained unprinted for about 20 years, it seems very probable that it refers to a lost picture, painted by Rembrandt about 1655-1658.

1660 No. 222. RHYMED EULOGY ON REMBRANDT'S PORTRAIT OF JEREMIAS DE DEKKER

V. 1. If Rembrandt would paint de Dekker, he must consider, before he begins, that he has an excellent poet before him. V. 5. And if he would attempt to surpass the poet's pen with his brush, he must exert himself far more, than when he paints ordinary people. V. 8. He must not think of a handful of vain gold, but must dip his brush in pure sunshine. V. 10. Then he will immortalise the head, already overshadowed by wreaths of oak and laurel, and the poet will spread Rembrandt's praise far and wide. V. 15. Thus his poetry will take new life from Rembrandt's painting, as will Rembrandt's art from his poetry.

Aan den wytberoemden Schilder
Rembrant van Ryn
Toen zyn Ed. den diepzinnighen Poët
Jeremias de Dekker
schilderde

1. *Ay Rembrant, zo ghy ons de Dekker af wilt teek'nen*
Zo wilt, eer ghy begint te schilderen, vry reek'nen
Dat ghy een paerel der Poëten maalen zult,
Die met zyn harssenbeelt heel Hollant heeft vervult.
5. *En zo ghy door 't pinseel zyn pen zoekt t'overtreffen,*
Zo moest ghy uwen geest al vry wat hoogher heffen
Als oft ghy slechte slagh van menschen maalen zouwt,
Ghy moest niet denken op een hant vol ydel gout;
Maar doppen uw pinseel in held're hemelglanssen:
10. *Dan zouwt ghy 't aanzicht, dat van zo veel louwerkranssen*
En eikeblaaderen als overschaaduuwt wort,
Om strijt vereeuwighen, en ik zouw, aangeport
Door uw grootmeesterschap, met alle puik Poëten,
Niet zoeken als uw loff ten breetsten uit te meeten.
15. *Zo leeft myn dichtkunst, in uw schoone schildery.*
En uwe tekenkunst, door myne poëzy.
H. F. Waterloos.

Published in the collection of poems, *De Hollantsche Parnas*, Amsterdam, 1660, p. 406. Reprinted in *Oud Holland*, 1884, II, p. 86, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naer de gegevens van wijlen Mr. A. D. de Vries Azn. verzameld, bewerkt door Mr. N. de Roever.*

Rembrandt's portrait of Dekker has disappeared. It was long erroneously identified with the later picture of 1666 in the Hermitage, n° 827 in the catalogue (Bode, Plate 498). There are two prints after it: one by an anonymous engraver in the complete edition of de Dekker's poems, the other by A. v. Halen. (Cf. our No. 235). One would hardly suppose them to represent the same person. The following lines stand beneath the first:

Op de afbeeldinge
van
Jeremias de Dekker
door
Rembrant van Rhijn
geschildert.

De Dekker, die, op 't spoor van Vondel, taelgebreken
Te keer gaet, en in dicht het schoonste Duitsch leert spreken,
Die slaghpen aen de wiek der ed'le Poëzy
Herleeft in deze print naer Rembrants schilderij.
Voor wien der Dichteren, voor wien heb hij te zwichten?
Natuur, Verstant en konst volmaken zijn' gedichten.
M. Brouërius van Nidek R. G.

The above verses notwithstanding, H. F. Waterloos seems to have had the intelligence to appreciate Rembrandt's art. Rembrandt, at any rate, painted a *Christ and Mary Magdalen* for him. Cf. our No. 221.

Brouerius van Nidek was also the person who brought out the complete edition of de Dekker's works. In his preface he thus refers to Rembrandt's portrait:

..... *onderwijlen dat zijne schriften, veel duurzamer als zijne afbeeldinge, door den grooten*

Schilder-Fenix Rembrant van Rijn geschildert, zijne heugenis by de late nakomelingen met luister zullen doen leven.

1660 No. 223. RHYMED EULOGY ON REMBRANDT'S ETCHING OF JAN SIX

Op d'Afbeelding van den Ed. Heer
Mr Joan Six,
Commissaris der Zeezaecken etc.

Door R. van Rijn kunstigh in koper gedaan, daar zijn E. in zyn Boekkamer staat in 't oeffenen der wijze wetenschappen.
Hier ziet gy Six, gelijk hy, neerstigh in de boeken,
Zijn ziel verquikt met pit van wijsheit op te zoeken.
Dus weit zijn geest, en blinkt in heldre poëzy;
Die hem veel schooner ciert dan print of schildery.
Mijn brein, bezwangert, wenscht zijn deughden te beschrijven.
Maar Phebus roept my toe: gy kunt hier niets bedrijven.
Uw dankbaar hart kan eer'stilzwijgend', na uw plicht
De glans der kleinste star verdwijnt voor 't grootste licht.
J. Lescaille.

First published in the collection of poems mentioned under Nos. 219-222, p. 524.

The etching dates from 1647. Six became Commissary of the " Zeezaecken " in 1659.

1660 No. 224. PICTURES BY REMBRANDT IN THE COLLECTION OF THE ARCH-DUKE LEOPOLD WILLIAM

David Teniers' work on the Italian pictures in the Arch-Duke's collection appeared in 1660.

The non-Italian pictures of the collection are referred to only on p. 2 of the book, in a " Catalogus nominum pictorum " of 180 names; among the Dutchmen figures :

Rhinbrant van Rijn

The other Dutchmen were : A. Marienhoff, Adriaen van Ostaeden, Cornelius Poetenborch, Cornelius Saechtleven, de Vrom, Dirick van Delen, Egbert van den Poel, Gerardus Dau, Hemskercken, Herman Saftleuen, Joannes Lieuens, Joannes de Heem, Joannes Lis, Joannes Ossenbeck, Joannes Bot, Joannes Percelis, Lelienbergh, Lenardus Bremer, Peeter Quast, Philippes Wouwerman, Roulandus Sanery, and Schorel.

Cf. " Davidis Teniers.... Theatrum Pictorium, in quo exhibentur ipsius manu delineatae, eiusque curâ in aes incisae Picturae Archetipae Italicae, quas ipse Ser^mus Archiduxin Pinacothecam suam Bruxellis collegit. Bruxellis, sumptibus auctoris anno MDCLX ".

Cf. also our No. 215.

No. 225. AGREEMENT BETWEEN REMBRANDT AND LODEWIJCK VAN LUDICK 1660 January 29

On January 29, 1660, Rembrandt and van Ludick came to an agreement concerning three pictures by Lastman and Pijnas, which Rembrandt was to have bought and van Ludick to have sold, but which they are to retain in their joint possession for a time.

The existence of this agreement is deduced from the document of August 28, 1662, given below under No. 253, in which it is cancelled, obviously because Rembrandt was dilatory with the payment. Rembrandt undertakes to recoup van Ludick for interest and loss of time by painting him a picture.

No. 226. THE CLAIM OF THE LANDLORD OF THE KEYSERSKROON RECOGNISED AS PREFERENTIAL 1660 March 3

On March 3, 1660, the widow of the landlord of the Keyserskroon received preferential payment from Rembrandt's trustee in satisfaction of her claim for hire of rooms and other expenses.

Gerbrecht Schuyrmans eysscherse, mr Henricus Torquinius als curateur over den boedel van Rembrant van Rhijn, Ged^.

Commissarisen den 3 martij 1660 verclaeren den eysscherse geprefereert te weesen op den boedel van Rembrant van Ryn, mette somme van hondert dartich guldens twee stuijvers over caemer huyr, en andere oncosten thaeren huyse gevallen, die de eysscherse sal moogen lichten sonder cautie Actum den 3 martij 1660 presentibus den heeren dr Jan Blaeuw, mr Joachim Rendorp, ende Jacobus Reynst, Commissarisen.

From the original in the « 6e Rolle vande desolate Boedels, Anno 1659 », in the Amsterdam archives. First published in an English translation by C. J. Nieuwenhuys, in *A Review of the Lives of some of the most eminent Painters*, London, 1834, p. 35, which also gives a translation of the (now missing) receipt :

I acknowledge to have received from the above-mentioned Commissaries, the before-mentioned one

hundred and thirty guldens and two stuivers, the 3 Martij 1660.

This + made by Gerbroch Scheurman.

For further particulars see No. 183.

1660 March 10

No. 227. A " CHRIST WASHING THE DISCIPLES' FEET " BY REMBRANDT IN A PRIVATE COLLECTION AT AMSTERDAM

In the inventory of the bankrupt Abraham Jacobsz Greeven, drawn up on March 10, 1660, the following occur among other pictures :

Een schilderijtie daer Christus de voeten wast van Rembrant.

D'offerande Sacharias, Copy nae Rembrandt.

From the archives of the " Desolate Boedelskamer " of Amsterdam. First published in the French edition of Dr. P. Scheltema's *Rembrand*, 1866, p. 117.

No such picture by Rembrandt is now known to us.

The picture in the A. Lehmann collection, Paris, described by Bode under Plate 42, represents a Zacharias in the Temple. There is an old copy of this in the Schwerin Museum (n° 577, in catalogue of 1882).

1660 April 3

No. 228. PORTRAITS BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the inventory of the property left by Koert Kooper of Amsterdam, drawn up on April 3, 1660, from information furnished by Geesie Copers, widow of the bookseller, Jan Jansz. Brouwer, the following entry occurs :

Een conterfeytsel van den overleden en syn vrouw van Rembrandt, met swarte lijsten.

Unpublished extract made by A. Bredius from the file of the notary Jan Hendricksz Leuven of Amsterdam.

These portraits cannot be identified among Rembrandt's extant works.

1660 April 22

No. 229. PICTURES BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the inventory of the bankrupt Abr. Varleth of Amsterdam, drawn up on April 22, 1660, the following entry occurs :

Twee Tronien van off nae Rembrant gedaen, die de huysvrou seyt haer toe te komen en een van Pieter Heyblom gekoft te hebben . . . . . f 48.—

Unpublished extract made by A. Bredius from the archives of the " Desolate Boedelskamer " of Amsterdam.

The low valuation suggests doubts as to the genuineness of the pictures.

No. 230. FINAL JUDGMENT OF THE AMSTERDAM COURT OF SHERIFFS IN THE CASE OF CRAYERS VERSUS HERTSBEECK 1660 May 5

On May 5, 1660, the Amsterdam Court of Sheriffs gives a judgment, by which Isaacq van Hertsbeeck is ordered to pay back the sum of f. 4200. — assigned to him provisionally in satisfaction of his claim against Rembrandt, while Crayers is authorised to receive the same as part of Titus' inheritance from his mother.

Unpublished. The existence of this judgment is deduced from the judgment of the Provincial Court of Holland, given on December 22, 1662. Cf. No. 256 below, under § 27.

No. 231. LOUYS CRAYERS REMOVES THE STOP-ORDER FROM THE PROCEEDS OF THE SALE OF REMBRANDT'S HOUSE 1660 August 24

Crayers, having on May 20, 1658 (see under this date), made a stop-order against the proceeds of the sale of Rembrandt's house, in order to safeguard his ward's interests, agrees, on August 24, 1660, that the surplus of the amount shall be given up to the Bankruptcy Court.

Louys Crayers staet toe de resterende pen aende Camer aftestaen, 24 Augusti 1660.

Cf. No. 194 above.

No. 232. SALE OF PICTURES BY REMBRANDT 1660 August 31

On August 31, 1660, Adriaen Banck, merchant, of Schiedam, sells the following *inter alia* to Ariaen Maen :

Een stuck van Rembrandt, de history van Susassna f 560.—

Een stuck van dito, sijnde mijn Conterfeytsel . . . . . f 150.—

Een schets van dito Rembrandt . . f 30.—

Unpublished extract made by A. Bredius from the file of the notary P. v. Tol of Amsterdam.

The *Susanna* had been bought from Rembrandt by the seller himself in 1647. Cf. his deposition under No. 207 above on this point.

The portrait of Adriaen Banck cannot now be identified.

The other pictures were priced as follows : A *Paris* by F. Bol f. 70.—, a large Hunting Scene by Rubens f. 300.—, two large Ruisdaels f. 130.—, an Is. v. Ostade and a Heda, each f. 50.—.

1660 December 15

No. 233. AGREEMENT BETWEEN TITUS VAN RIJN AND HENDRICKJE STOFFELS

§ 1. On December 15, 1660, Titus, assisted by his father, and Hendrickje, assisted by a trustee chosen by her for the purpose, declare that they agree to carry on the business started two years ago by them, in pictures, " paper-art " (1), engravings and woodcuts, curiosities, and all pertaining thereto, including the printing of the engravings, till six years after the death of Rembrandt, under the following conditions : § 2. Firstly, they will carry on their housekeeping and all pertaining thereto at their joint expense; and having jointly paid for all their furniture, their works of art, and curiosities, their rent and taxes, they will continue to do so. § 3. Further, they have each brought all they possess into the partnership, and Titus in particular his baptismal gifts, his savings, and his personal earnings. All that either party earns in future is to be held in common. § 4. As each is to receive half of the profits, so each is to bear half of the loss. § 5. But as they require some help in their business, and as no one is more capable of giving this help than Rembrandt, the contracting parties agree that he shall live with them, and receive free board and lodging, on condition that he will promote their interests in every way possible to him. § 6. He will, however, have no share in the business or the housekeeping, and the contracting parties will be the joint owners of all the collections and household effects. And all that he may henceforth acquire, will be the property of the partners. § 7. As Rembrandt had shortly before become bankrupt, and had lost everything he possessed, it had been necessary to support him, and he acknowledges having received f. 950.— from Titus, and f. 800.— from Hendrickje to this end, which sums he will pay back, as soon as he shall have earned something again by his painting. § 8. As security for this promise, he assigns to Titus and Hendrickje all the pictures he paints in their house, or the sums he receives for them. § 9. The contracting parties further agree, that no one of them is to sell or alienate anything on his individual account, under a penalty of f. 50.—, which sum Rembrandt will deduct from his payment in favour of the delinquent's partner. § 10. They mutually promise to abide strictly by the terms of this agreement, etc.

1. " Paper-art " (*Papiere Kunst*) was the common term for all works of art executed on paper.

§ 1. Den 15 December 1660 compareerden Titus (van Rhijn)(1), geassisteerd met Rembrandt van Rhijn, sijn (vader ter) eenre, en Hendrickje Stoffels meerderjarigh, voor soo veel (noodig met) haer gecooren vooght ten desen geassisteerd ter andere sijde en verclaerden overeengecomen ende verdraghen te sijn over seeckere compagnie en handel van schilderijen, papiere kunst, kooper- en houtsnede, item drucken van deselve, rariteyten en alle ap- en dependentien van dien, als sijlieden met malcanderen voor langer als twee jaren hebben aengevangen en vervolgens noch wilden continueeren tot soo lange toe als de voorsz. Rembrandt van Rhijn int leven sal wesen, en noch ses jaren der naer, en dat op de volgende conditien:

§ 2. Eerstelijck dat de huyshoudingh, die tsedert aengegaen heeft de voorn. Titus van Rhijn en Hendrickje Stoffels halff en halff, en oock door henlieden in dier voegen is gekocht en bevestight den huysraet, inboedel, schilderijen, kunst, rariteyten, gereetschap metten aencleven van dien, en oock betaelt de huyshuyre beneffens andere lasten, dat sijlieden sulcx nae desen oock soodanigh noch sullen houden en continueeren. § 3. Gelijck mede partijen voorn. ingheleyt hebbende in dese compagnie tgene yder was possiderende, als bys(onder)-lijck de voorsz. Titus van Rhijn, wat hij van pillegaven, potpenningen, eygen winsten en anders noch hadde behouden, dat sijlieden tselve niet alleen soodanich daer(in) sullen laten blijven, maer yder noch gehouden wesen tgene hij meerder consequeert oock daertoe te employeren. § 4. Ende sal wegens deselve compaignie en handelinge yder genieten de helft van de winsten en dragen de helfte vantverlies daerop sullende vallen, en malcanderen deswegen in alles moeten getrouw sijn en soo veel yder mogelijck ishet proffyt van de compaignie besorgen en bevorderen.

§ 5. Doch overmids henlieden ten hoogstens noodich ware, dat sy mochten in deselve handelinge en aencleven van dien werden geassisteert en geholpen, oock daertoe niemandt bequamer conde sijn als de voorsz. Rembrandt van Rhijn, soo waren sijlieden met deselve overeengecomen, dat hij bij haerlieden

1. Cf. the foot-note to No. 202 for the meaning of the brackets.

soude inwoonen, de kost en dranck hebben, en vrij van de huyshouding en huyr sijn, mids dat hij so veel mogelijck partijen in alles vorderlijck is en het proffijt van de compaignie soeckt, gelijck hij oock hiermede aenneemt en belooft.

§ 6. Behoudelijck nochtans dat de voorsz. Rembrandt van Rhijn (int) minste geen part (hebben sal in dese) handeling, noch hem oock niet aengaet (het) huijsraet, inboedel, kunst, rariteyten, gereetschap metter aencleven van dien, en 'wat teenigh(en dagen tot haeren) huyse soude mogen werden gevonden, waerop de voorsz. partijen behouden haerlieden volcomen recht en ge(rechticheyt) jegens alle degene, die wegen de voorz. Rembrandt van Rhijn eenige actio off pretensie souden mogen maecken; waerom hij oock voor soo veel noodich mogt wesen, wat hij noch bevonden mochte werden te hebben off naemaels (te) gekrijgen en daerin te brengen bij desen aen de ge(melte) partijen Contrahenten cedeert en transporteert, nu (voor) als dan en dan voor alsnu, sonder int minste eenigh recht, actie off pretensie daerop te hebben (noch te) reserveren onder eenigh pretext.

§ 7. En naerdemael de voorsz. Rembrandt van Rhijn (eenighen) tijt geleden cessie heeft gedaen, waeromme hij alles overg(egeven heeft) en nooden hadde te werden gesustenteert, soo bekent hij deswegen ontfanghen te hebben van de gemelte partijen contrahenten, namelijck van Titus van Rhijn de somme van negenhondert vijftigh en van Hendrickje Stoffels achthondert gulden, beyde tot sijne nootwendicheyt en alimentatie (te) gebruycken, die hij belooft respective aen deselve te sullen (restitueren) soo haest hy wederom door schilderen yets mocht comen over te winnen, § 8. en tot verseeckertheijt van die (voorsz.) beyde sommen, soo heeft de voorn. Rembrandt van Rhijn aen de voorsz. Titus van Rhijn en Hendrickje Stoffels, present en accepteerende getransporteert, gecedeert en opgedragen (alle) soodanighe schilderijen en provenuen van dien als hij tharen huyse (sal) comen te schilderen en ooit bevonden sullen worden, omme die daervoor als eygen te behouden en haer achterwesen daeruyt te consequeren, tot dat sij ten volle sullen wesen betaelt en voldaen, sonder dat hij, Rembrandt van Rhijn, daer eenighe actie recht off eygendom van behoudt ofte reserveert onder eenigh pretext.

§ 9. Voorts hebben de voorsz. partijen contrahenten geaccordeert en verdragen, dat d'een sonder d'ander niet en sal vermogen yets int bysonder te gaen vercopen, verduysteren off vervreemden van de Compaignie en off sulcx gebeurde, soo sal degene die sulcx bevonden wert te hebben gedaen verbeuren aen (den ander) de somme van vyftich gulden, 't welck sal gevonden e(n betaelt) werden door Rembrandt van R(hijn uyt de) penninghen, die yder van hem moet hebben, ende dat geschiedende, dat de gebreeckige soo veel minder en d'ander soo vel meer van hem sal competere en dat telkens als tselve mach werden bevonden.

§ 10. Beloovende de voorsz. drye Comparanten (Titus met sijnen vader geassisteert) haer soo veel yder aengaet prompt nae desen te sullen reguleren en malcanderen alles onverbreeckelijck te presteren sonder eenighe contraventie, onder verband van elcx persoon en goederen, ten bedwangh van alle rechten en rechteren. Ter goeder trouwe en versochte acte.

Dat aldus passeerde binnen deser voorsz. stadt. Actum ter presentie van Jacob Leeuw en Frederick Helderberch als getuygen, en hebben de comparanten beneffens deselve en my Notaris de minute onderteekent.

Titus van Rhijn
Det teken + gesteld by Hendrickie Stoffels
Rembrandt van Rhijn
J. Leeuw
Frederik Helderbergh
N. Listingh. Not.

From the file of the notary N. Listingh of Amsterdam. First published in *Oud Holland*, 1885, III, p. 100, by A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis.*

The object of this agreement was the protection of Rembrandt from the contingent severity of his creditors. He possessed nothing, could earn nothing, and could not even produce anything on his own account. All he might produce belonged henceforth to the partners, who in return guaranteed him board, lodging, and attendance.

No. 234. TRANSFER OF REMBRANDT'S HOUSE TO THE PURCHASER

1660 December 18

§ 1 The Sheriffs of Amsterdam declare that on February 1, 1658, Lieven Symonsz and Samuel Geringhs bought Rembrandt's house in the Anthonisbreestraat at the forced sale thereof. § 2. Description of the situation, etc. § 3. Former owners, price, and payment of the same on December 18, 1660.

§ 1. Wy Roetert Ernst en Nicolaes van Capelle, Schepenen in Amstelredamme oirconden ende kennen, dat op den 1ᵉ Februarij Aᵉ 1658. bij Executie derselver Stede vercoft is aen Lieven Symonsz, schoenmaecker als Coper, en Samuel Geringhs als

medestander, een Huijs en de Erve, staen opde St Anthonisbreestraat, over St Anthonis Sluijs, § 2. Belent Salvadoor Rodrigues Erfgenamen aende oostzyde, en Daniel Pinto met een gemeene muer aende Westzyde, Streckende voor van de straet tot achter aen Joseph Belmonte.

Welverstaende dat dit huys heeft een vrije uijtgang onder thuijs van den voorn. pinto met een gemeen secreet riool onder de voorschreven gangh tot op de burgwall, naluijt d'oude brieven daarvan zynde. In allen schyne etc.

Ende alzoo dit perceel op de plaats met het Getimmert aldaer gebruijct de muer van de voorschreven Erffgenamen van Rodrigo en Joseph Belmonte precario, zoo zal de Coper tzelve Getimmert tot Vermaninghe moeten stellen volgens de Keure dezer Stede, In allen schyne etc. § 3. Toebehoort hebbende Rembrant van Rhijn voor 11,218.— gl. die de voorschreven Lieven Symonsz en Samuel Geringhs te berde gebraght etc. den 18.^e Decemb. 1660.

From the " Register van Quytscheldingen bij Executie ", Ir. D, fol. 76. First mentioned by Dr. Scheltema, *Rembrand*, 1853, p. 77.

The giving of the receipt and consequent transfer of the property did not take place until the purchaser had fulfilled all his obligations. It was not until this was accomplished that he had an unrestricted right to his new possession.

After 1660

No. 235. INSCRIPTION ON A PRINT AFTER REMBRANDT

Inscription on a mezzotint by Arnoud van Halen, Bartsch, II, p. 128, n° 36, after Rembrandt's portrait of Jeremias de Dekker :

Jeremias de Dekker, 4 verses : " *Dus stelt de konst* " to " *pronkt met Appoll'os stralen* ". *Rembrant Pinx^t. Aquilla schulp.*

Aquila, the translation of Arend, Arnoud, was van Halen's well known pseudonym.

For Rembrandt's portrait of Jeremias de Dekker cf. No. 222 above.

1661

No. 236. PANEGYRIC ON REMBRANDT

Rynbrant van Rijn,
schilder tot Amsterdam.

Natura staet beschaempt root-vervich is haer wesen
Om dat sy noyt soo wel bekent en was voor desen
By eenigh Constenaer, oft Const verrijckt verstant,
(Daer t' vier der wetenschap staegh in de hersens brant)
Als wel by d'eel Vernuft van Rijnbrant (die haer schoonheyt
Soo gheestich met Pinceel ons daeghelijckx ten thoon leijt
Soo aerdich uytghewerckt, soo suyver, net en reijn
Dat sijn Pinceel al veer vervrempt is van t' ghemeyn.
Mijn pen staet roereloos, soo ick eens gaen besichten
Sijn ordonnantien, die jeders gheest verlichten,
Sijn Conterfeytsels die naer t' leven sijn ghedaen
En door de vaste Const ghelijck het leven staen,
Jae tot de proeven toe die Rijnbrant weet te schetsen
En op de copre plaet met groot verstant te etsen
Bewijsen wie hy is, soo als het werck bethoont
Daar niet als levens gheest van binnen in en woont.

From Corn. de Bie, *Het Gulden Cabinet van de ... Schilder Const*, Antwerp, 1661, p. 290.

Analysing these inflated verses, we find them to contain only a panegyric on Rembrandt's compositions, his portraits from life and his etchings, all of which were probably known to De Bie by hearsay only.

1661

No. 237. EULOGY OF " SAMSON'S WEDDING FEAST "

Jemandt die oock sijn ghesicht slaet op een Samsons bruyloft die uyt ghebelt heeft dien grooten Meester by naem Rembrant van Rijn, ghelijck ghelesen can worden by Judicum in't 14. Cap. waer in te mercken is den wonderen geest ende cloecke ghedachten van den mensch die desen Schilder eyghentlijck naer den sin ende uytlegghen der historie vlijtich heeft waerghenomen, want om onderscheyt te maecken tusschen dese ende andere bruyloften soo had hy Samson op de voorgrondt ghestelt met lanck hair tot bewijs datter noyt scheer-mes op sijn hooft gheweest en hadde, ten anderen was Samson voorworpende aende Gasten eenighe raetsels d'welck men sien conde aen sijn handen midts dien dat hy met den rechten duym en middelste vingher den slincken middelvingher vast hiel, met sulcken naturelijcke actie datmen can speuren watmen aen jemandt met reden wil voorstellen, en ghelijck alle de Gasten des bruylofts tot dese raetsels te hooren niet gheneghen en waeren, soo sachmen den eenen sitten discoreren, den anderen met glas om hooch oft hy een ghesontheyt in stelde, en soo voorts een jeder dede sijn natuerelijcke actie, waer uyt te sien is de gheoorloofde vrijheyt ende kennis der historien, die groote Constenaers soo wesentlijck uyt wercken.

From Corn. de Bie, *Het Gulden Cabinet*, Antwerp, 1661, p. 361.

The whole of this passage is a transcription from Ph. Angel's book, described under No. 91 above, beginning at our § 5. See above for further details.

1661 No. 238. EULOGY ON REMBRANDT'S ETCHED PORTRAIT OF LIEVEN VAN COPPENOL

Op de afbeeldinge van Mr. Lieven van Coppenol
Faenix Schrijver van zijnen tijdt.

Dit's Coppenol die wonderlijcke schrijver
Van Rembrants hant: wiens oude vuyst en ijver
Loopt al wat schrijft om kunst zoo wijt verbij
Als't snelste vaertuig 't loomste in 't zeijlreijck Y.

Leeven van Coppenol *S. I. Advo*
scripsit Anno 1661
aetatis suae 62

Quoted from the print in the Amsterdam Print Room by Charles Blanc, *L'Œuvre de Rembrandt*, 1880, p. 176.

For similar inscriptions cf. under Nos. 178, 262, and 289.

Who the advocate S. I. was, I cannot say. Perhaps the poet Simon Ingen? Ch. Blanc mistook the initials for S. H.

1661 January 26 No. 239. DECLARATION AS TO THE AGE OF TITUS VAN RIJN

On January 26, 1661, the sexton of the Zuider-Kerk at Amsterdam made declaration on a printed form that Titus van Rijn was baptised on September 22, 1641. The words underlined are filled in with the pen.

Ick ondergeschreven betuyge,
dat in het Doop-boeck van de Suyder-Kerck
blijckt, dat op den 22 September
Anno 1641 Ghedooptis van Dr. oomene
badijns een Kindt ghenaemt
tijtus daer af Vader te Boeck staet
rembrant van rijn Moeder Saskija van ulenburch
ende Ghetuyge Secretaris Gerardus Loo. Dit aldus uyt
het voorschreven Boeck uytghetrocken, t' oorconde
der waerheyt, dit ghetekent. Actum
in Amstelredam, den 26 Jannuwarije
Anno° 1661
U. E. Dienstwillige
Arent Jacobsz Assenbrinck, Koster van de S. K.

First published from the original in the State archives at the Hague by Vosmaer, 2nd edition, p. 450.

This extract was not used till four years later. It seems probable therefore, that the sexton made a mistake in writing the date, and that he actually filled in the form on January 26, 1665.

For the use made of this declaration, see under No. 271.

No. 240. A DRAWING BY REMBRANDT IN JACOBUS HEYBLOCK'S ALBUM 1661 March 30

In the Album Amicorum of Jacobus Heyblock, Rector of the Amsterdam college, presented to the Royal Library at the Hague by Madame Kneppelhout a few years ago, there is a drawing of Simeon with the Infant Jesus, signed :

Rembrandt f. 1661.

On the opposite page is the following poem :

Aen den eerwaerden en wel geleerden
Domine Jacobus Heyblock

Hier toont ons Rembrant hoe den ouden Simeon
Met vreucht, sijn Heylant en Messias neemt in d'armen
En nu omt' sterven wenst, wijl sijn genaden son
Verschenen is, die alle menschen sou beschermen
(Vertrouwend vast op hem) voor d'hel en eeuwige doot:
T welck leert, dat vromen voor het sterven gants niet vresen
Want 't is der bosen schrick, der goeden hulp in noot:
Wat kan ô Heyblock dan ons troostelijcker wesen

Anno 1661 *A. L(ydius?)*
den 30 Maert.

First published by Vosmaer, 1st edition, p. 313, from the album, then in the possession of J. Kneppelhout.

The suggestion that A. L. = A. Lydius is a conjecture of Vosmaer's. The poem is later than the drawing, which must therefore have been executed early in 1661.

No. 241. HENDRICKJE STOFFELS' WILL 1661 August 7

§ 1. On August 7, 1661, Hendrickje Stoffels, living on the Roosegracht, opposite the new Doolhof, ailing, but able to stand and walk, etc., made her will in the presence of the notary N. Listingh. § 2. She makes her daughter Cornelia her sole legatee, and in the event of Cornelia's death without issue, her half-brother Titus is to be her heir. § 3. Rembrandt,

the father, is appointed guardian, with authority to act as he may think best, without giving account to any one. § 4. He may also, in view of his own illness, death, or other contingency, appoint a substitute, to the exclusion of the Chamber of Orphans. § 5. She wishes the business partnership of December 15, 1660, to be carried on by Rembrandt and Titus. § 6. Should her little daughter die without issue, Titus is to be sole legatee. § 7. She further desires, that in the event of Titus' succession, Rembrandt should enjoy the life-interest of the property, in place of his legal share of Cornelia's estate. § 8. This usufruct is to be applied only to his maintenance, and may not be offered as security to creditors. § 9. Concluding formula and signature.

§ *1. In den name Godes, Amen.*

Bij den inhoude deses openb. Instruments van Testament sij kennelijck een yder dient behoort, dat in den jare duysent seshondert éénentsestigh, op Sondagh wesende den Sevenden dagh der maent Augusti des naermiddaghs omtrent ..... ure voor mij Nicolaes Listingh, openb. Notaris binnen Amsterdam en de getuygen nagenoempt persoonlyck gecompareert en verschenen is Hendrickje Stoffels, woonende op de Roosegraft overt nieuwe Doolhoff hier ter stede, my Notario bekent, hoewel siekelyck van lichame, nochtans gaende en staende, haer verstandt, memorie en uytspraecke wel hebbende en gebruyckende soo 't bleeck, dewelcke willende de onvoorsienige en onvermijdelijcke uyre des doots voorcomen int disponeren haerder goederen, heeft door mij Notaris gedaen beschrijven haer Testament in manieren naervolgende: § 2. Te weten dat sij nae christelijcke recommandatie van ziele en lichaem, alsmede revocatie van alle voorgaende laetste willen en dispositien, bij desen tot haer erffgename heeft geinstitueert, genomineert en verclaert haer kindt Cornelia van Rhijn en dat in alle de goederen, roerende en onroerende, actien, credieten en gerechtigheden, die sij eenighsins metter doot ontruymen sal, onder deze expresse conditie, dat bij overlijden van tselve kindt sonder lijffsgeboorte int leven naertelaten, des Testatrices goederen door haer kindt geërft, sullen moeten comen erven en devoveeren int geheel sonder eenighe afftreck op Titus van Rhijn, desselfs halve broeder, die sij Testatrice daerinne substitueert sonder dat haer kindt contrarie sal mogen disponeren onder den levenden nochte ter saecke des doots, in eenighe maniere. § 3. Ende heeft sij Testatrice gestelt tot Vooght over haer voorsz kindt desselfs Vader Rembrandt van Rhijn, die sij vriendelijck daertoe bidt en soodanighe macht geft als eenigsins is vereyscht, selffs oock omme de goederen, roerende en onroerende uyt eygener macht te vercopen, veralineren, oock penninghen uyttesetten op hypotheecken, obligatien off andersins soo hij 't best oordeelt, sonder ergens in te mogen werden gemolesteert, gecontradiceert ofte verhindert nochte oock dat hij aen iemandt voor des kinds mondigheyt sal behoeven te doen eenighe reeckeningh, bewijs, reliqua, noch openinge in eeniger manieren, nochte oock dat hij in schade, verliesen, off banckeroeten sal gehouden off daervan aenspraeckelijck wesen, § 4. met oock vermogen omme by indispositie, afflijvigheyt off ongelegenheyt een ander in de plaetse stellen die soodanighe macht sal hebben als sij Testatrice hem hierbij heeft verleent, en dat buyten het oppergesach en bewindt van de Ed. Heeren Weesm^ren ..... voogdije off administratien als alle weescameren, vrienden.....(die zij Testatrice secludeert) bij desen. § 5. Willende oock sij Testatrice dat soodanighe Compaignie als (zij met)[1] de voorn. Titus van Rhijn, volgens contract bij mij Notaris gepasseert den 15 December (1660, heeft opgericht) noch sal werden door de voorsz. Rembrandt van Rhijn (gecontinueerd) soo lange het hem geraden dunkt ..... § 6. dit alles in cas haer voorsz. dochtertie naer haer quame te overlijden en off het gebeurde dat hetselve voor haer Testatrice overleedt, en sij daernae sonder andere naersaet quame te sterven, soo heeft sij oock tot hare universele erffgename geinstitueerd, gestelt en verclaert de voorn. Titus van Rhijn in alles wat sij als vooren eenigsins sal naerlaten. § 7. Seyde sij Testatrice noch te willen en te (begeeren) in soo verre de goederen int een off onder geval comen op den voorsz. Titus van Rhijn (dat deselfs) vader sal trecken de vruchten en bladen tot (sijne) alimentatie sijn leven lang geduyrende, voor en in plaetze van 't gene (hij) op des kinds naerlatenschap mochte pretendeeren, § 8. sonder dat deselve vruchten door yemandt ter (werelt) mogen werden aengesproocken, geexecuteert ofte ..... voor eenighe schulden off laste van deselve (gemaeckt) offte noch te maeken, maer dat die alleen (sullen strecken) tot sijn onderhout en alimentatie, sulcx dat hij (deselve) niet en sal mogen daertoe employeren noch ..... off verbinden onder eenigh pretext. § 9. Alle tgene voorsz. is verclaerde sij Testatrice te wesen haeren laetste wille, uyt haere eigene beweginge selffs begeert en alsoo geordineert, die sij wilde (dat men) sal valideren als Testament ofte soo niet als Codicille, gifte onder de levenden, ter saecke des doots, ofte andersins, soot best bestaen kan, alwaere dat alle de toecomende nae rechte gerequireert hierin niet en waren geobser-

1. Cf. the foot-note to No 202 for the meaning of the brackets.

veert, oock metten gift etc. ende versocht op dato voorn^t dit alsoo te annoteren en te leveren (instru)ment van Testamente in forma.

Dat aldus passeerde binnen deser stadt Amsterdam ter presentie van Christiaen Dusart en Constantijn Everts, als getuygen en hebben beneffens de Testatrice en my Notaris (dese acte) mede onderteekent.

Dit teken + gesteld door
de Testatrice Hendricke (Stoffels)
Christiaen Dusart
C. Everts.

From the file of the notary N. Listingh of Amsterdam. First published in *Oud Holland*, 1885, III, p. 103, by A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis.*

A few weeks after the execution of this will, on October 20, 1661, we find the last mention of Hendrickje Stoffels. We do not know the date of her death.

For the partnership mentioned in § 5 see our No. 233.

Christiaen Dusart, whose name occurs in various documents of this period, was a painter, some of whose pictures have come to light again within the last few years, e. g. in the Museums of Amsterdam and Epinal, in the Bonde collection at Stockholm, and the Hoogendijk collection at the Hague.

1661 August 30

No. 242. PORTRAITS OF JORIS DE CAULLERY AND HIS SON BY REMBRANDT

On August 30, 1661, the "Edele Manhafte Joris de Caullery" made his will in the presence of the notary Th. van Swieten of the Hague, and in it bequeathed to his daughter Josyna:

Het conterfeytsel van hem Heere comparant en het conterfeytsel van zynen zoon Johan de Caullery, beide by Rembrant van Rhijn geschildert.

First published from the file of the above-named notary by A. Bredius, *Oud Holland*, 1893, XI, p. 128, *De portretten van Joris de Caullery.*

For the father's portrait cf. No. 156 above. The son's portrait is no longer to be identified.

1661 August 31

No. 243. HENDRICKJE STOFFELS GIVES A POWER OF ATTORNEY FOR THE COLLECTION OF MONEYS

On August 31, 1661, Hendrickje Stoffels, an elderly spinster, appears to give a power of attorney to her brother-in-law at Breedevoort, to receive moneys due to her in that neighbourhood.

31 Augustus 1661.

Compareerden Hendrickje Stoffels, bejaerde dochter, woonende op de Rosegraft hier ter stede, en geeft een machtiging aan Jan Cartensz. Pleckenpoel, burger tot Breevoort, hare swager, om geld te ontvangen en al wat zij uit die gewesten zal te ontvangen hebben, etc.

From the file of the notary N. Listingh. First published in *Oud Holland*, 1885, III, p. 99. *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, by A. Bredius and Mr. N. de Roever.

The expression "bejaerde dochter" means an elderly unmarried woman.

Breedevoort is a little town in what was formerly the county of Zutphen, near the German frontier.

1661 October 20

No. 244. HENDRICKJE STOFFELS DESCRIBED AS REMBRANDT'S WIFE

On October 20, 1661, Juffrouw Hendrickyen Stoffels, wife of Rembrandt, together with two neighbours, makes a deposition before the notary.

Op huyden den XX^en October Ao. 1661 compareerde. . . . . Juff^r Hendrickyen Stoffels, huysvrouw van Sr. Rembrant van Reyn, fijnschilder, out 38 jaeren, Marritien Cornelis, wed^e wijlen Cornelis Pietersz, varentman, oud 52 jaren, en Annetie Juriaens, huysvrouw van Gerrit Claesz, goutdraettrecker, out 24 jaeren, alle wonende aen 't eynde van de Rosegraft en gebuyren van Harmpien Pieters, herbergierster, en hebben verclaert. . .

From the file of the notary H. Westfrisius. First published in *Oud Holland*, 1890, VIII, p. 183, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

The deposition deals with the conduct of a drunken man who had caused a disturbance in the neighbourhood.

Hendrickje signed with a cross. Titus van Rhijn acted as witness.

The appellations "Juffrouw" and "Huysvrouw van Sr. Rembrandt" show that her neighbours treated Hendrickje with the respect due to a married woman, without protest from the sailor's widow or the gold-wire maker's wife.

1662 No. 245. REMBRANDT AT THE HEAD OF THE AMSTERDAM PAINTERS

The poet, Jan Vos, after making Nature prophesy the fame of Amsterdam, goes on to say v. 1. that the town shall be full of painters and poets, who on Kretzer's advice, will form themselves into a brotherhood. v. 5. Brisé will paint garlands of musical instruments, architectural motives, weapons and laurels. v. 11—20. An enumeration of the most distinguished painters, who will carry the fame of the town as far as her ships rule the sea.

[Amsterdam]

1. *Zal grimmelen van Schilders en Poëeten:*
Deez' zullen in dit hooft der waterstëen,
Een broederschap, door Kretsers raadt, oprechten,
Om u op 't jaargety ten dienst te staan.
5. *Briezé zal, tot sieraadt, festonnen vlechten*
Van speel- en bou- en wapentuigh, en blâan
Van lauw'ren offeren op uw altaaren.
Zoo wordt uw Faam behoedt voor ondergang.
Apollo zal hier met Apelles paaren.
10. *De Dichtkunst met haar dochters Maatgezang.*
Hier ziet men Rembrandt, Flink, de Wit, Stokade,
Daar van der Helst, de Koningen, Quillien,
Van Loo, Verhulst, Savooy, van Zijl, wiens daade'
In't kleen zoo groot zijn dat de Doodt moet vliën:
15. *Men ziet'er Bronkhorst, Kalf en Bol uitmunten;*
En Graat en Blom en die penseel en plet,
Veel waarder schatten dan de heldre punten
Van dierbaar diamant in goudt gezet.
Die Stadt zal zich zoo ver, door haare verven
20. *Doen roemen, als haar scheepen zee beslaan.*

Inscription under the poem : " Strydt tusschen de Doodt en Natuur, of Zeege der Schilderkunst, gedruckt in Alle de gedichten van den Poeet Jan Vos ", Amsterdam, 1662, p. 140 *et seq.*

V. 3. Kretser. Maerten Kretzer was the amateur and collector already mentioned under No. 127. In conjunction with B. v. d. Helst, N. de Helt Stokade and J. Meurs he revived the guild of St. Luke. Vosmaer, p. 326 *et seq.*

V. 5. Briezé. Cornelis Brisé, painter of portraits, still-life, garlands, etc.

V. 11. Rembrandt is placed at the head of all the artists. Cf. the various dictionaries and handbooks for Flink = Govert Flinck; de Wit = Emanuel de Witte; Stokade = Nic. de Helt Stokade; Bartholomeus van der Helst, de Koningen = Salomon, Philips and Jacob Koningh; Quillien = Artur Quellinus; Jacob van Loo, Rombout, Verhulst, Carol van Savoye, van Zyl = Gerrit Pietersz van Zijl (known as " van Dijk in 't klein "), Johannes Bronchorst, Willem Kalf, Ferdinand Bol, Barend Graat and Jan Blom.

No. 246. RHYMED EULOGY ON REMBRANDT'S PAINTED PORTRAIT OF LIEVEN VAN COPPENOL 1662

The verses celebrate the calligraphist, not the painter.

Meester
Lieven van Koppenol
Vermaart Schrijver.
Door Rembrandt van Rijn geschildert.

Hier ziet men Koppenol, de fenix aller pennen:
Maar wie 't vernuft wil zien moet staaren op zijn schrift.
Op zulke vleugels weet zijn Faam om d'aardt te rennen,
Zijn ganseschacht verwint de diamantestift.
Het zonlicht rijst en daalt: elk is verplicht aan wetten:
Maar 't licht van Lieven rijst en neemt noch aan in glans.
Minerf verwacht zijn pen om bij 't gestarnt te zetten.
Augustus past laurier: maar Koppenol een krans
Van vaarzen, die voor geen beroemde lauren zwichten
De roem der pennen eert men best met eergedichten.

Printed in *Alle de Gedichten van den Poëet Jan Vos*, Amsterdam, 1662, p. 161.

The portrait, which was painted in preparation for the large etching, Bartsch n° 283, and is an exact counterpart of this, reversed, is in Lord Ashburton's collection at The Grange (Bode, Plate 456). It is contemporary with the etching, and dates from about 1658.

The earlier, life-size portrait of the calligraphist in the Cassel Gallery dates from about 1632, and can hardly be the work here referred to.

1662 No. 247. REMBRANDT'S « HAMAN AT THE FEAST OF ESTHER AND AHASUERUS » EULOGISED BY JAN VOS

Eenige Schilderyen in 't huis vanden E. Heer Jan Jakobsen Hinloopen, Scheepen 't Amsterdam.

Haman bij Hester en Assueer te gast.
door Rembrandt geschildert.

Hier ziet men Haman bij Asueer en Hestor eeten.
Maar 't is vergeefs, zijn borst is vol van spijt en smart.
Hij byt in Hesters spijs: maar dieper in haar hart.
De koning is van wraak en raazerij bezeeten.
De gramschap van een vorst is schriklyk als ze raast
Die alle mannen dreigt, vordt door een vrouw verbaast
Zoo stort men van het top in 't dal der teegenspoeden
De wraak die langzaam komt gebruikt de wreedste roeden.

Printed in: *Alle de Gedichten van den Poëet Jan Vos*, Amsterdam, 1662, p. 565.

The only extant picture to which this can refer is dated 1660 and is now in the Roumantzioff Museum at Moscow (Bode, Plate 411). For another episode from the history of Esther, which has disappeared, cf. our No. 177.

Jan Jacobsz Hinloopen was a well-known collector of Amsterdam. See *inter alia* Hofstede de Groot, *Quellenstudien*, I, *passim*, for some account of him.

1662 No. 248. PICTURE BY REMBRANDT IN A LEYDEN INVENTORY

Among the documents of the notary Scharpenbrant of Leyden, dated 1662, is the inventory of the notary K. Outerman and Maria de Neut (d. March 6, 1637).

In it is the following entry:

In de Camer:
Een trony van Rembrandt.

There are also pictures by Stooter, W. v. d. Bundel, M. Fz. de Hulst, Joost de Volder, J. Lievensz, de Neyn, Oudenrogge and D. Hals, and many other pictures by unknown artists. The valuation was made by Jan Jansz van Rhijn and the painter Jacques de Claeuw.

The total valuation was f. 411.—.

Unpublished extract made by A. Bredius from the file of the notary Scharpenbrant.

No. 249. A PICTURE BY REMBRANDT IN THE LARGE GALLERY OF THE AMSTERDAM TOWN HALL 1662

§ 1. In his description of the Amsterdam Town Hall, Melchior Fokkens, speaking of the large gallery surrounding the two courtyards, says that four of the scenes from the wars of the Batavians against the Romans, out of the eight which are to fill the lunettes in the four corners of the gallery, are already completed, two on the north and two on the south. § 2. The two former stand above the statues of Diana and Mercury in the southern angle over the door of the Treasury. § 3. Here the series begins with the exhortation of Claudius Civilis to the nobles and grandees of his people, in the Schakerbosch, where a great banquet was served. § 4. Late at night, when the guests were heated with wine, Civilis addressed them, etc., etc. § 5. His proposals were favourably received; he caused all present to take the oath, and they all drank wine from a golden goblet. § 6. Messengers were sent throughout the land, notably among the Keñnemers, and he also received secret support from the English. This episode is treated in the first picture, painted by Rembrandt.

§ 1. Van den oorlogh der Batavieren of Hollanders zullen wy nu spreken, die zy gevoerdt hebben tegen de Romeynen, hare Bondtgenoten. Van deze stryden zyn alreedts vier schilderyen gemaakt, twee ten Noorden en twee ten Zuyden, maar van deze voornoemde Oorloogh zullen acht gedeelten zyn, in de acht parkken der vier hoekken van de omwandelinge der Galderye. § 2. De eerste staan boven de beelden van Diana en Merkurius, in de hoek ten Zuyden boven de Tresorye. § 3. Hier begint de aanmaninge van den Oversten Klaudius Civilis, die alle de grootsten en edelen van 't puyk der voornaamsten, ende treffelyksten der Gemeynte by een liet roepen in 't Schakerbos, alwaar een groote maaltydt wierdt aangerecht en de Gasterye hadde Civilis laten toe stellen, ten eynde hy den Adeldom tegen de Romeynsche dwingende macht zou opmaken. § 4. Als nu laat in de nacht zy begonden vrolyk te worden, en van de Wyn verhit, heft hy haar op dusdanige wyze aangesproken, pryzende met een grooten lof de dapperheydt haarder Mannen, beginnende van de slaafsche onderdrukkingen daar mede zy verongelykt wierden.

(Here the purport of the speech, without interest to us.)

§ 5. Dusdanige reden gesproken hebbende, hebben alle de braafsten die ter Gastmaal waren, zyn voorstel

met een groot vergenoegen en toestemminge aangehoordt; Civilis nam haar alle den Eedt af, vervloekkende den genen die verflauwde, daar op wierdt een grooten gulden Beker met Wijn omgedronkken, en alle beloofden hem te volgen waar hy haar voorginge. § 6. Dit dus verre uitgewerkt, wierden terstondt door 't geheele Landt Gezanten gezonden; vooreerst na de Kennemers, om haar den aanslagh bekendt te maken; hy kreegh ook al heymelyck de Engelsche aan zijn zijde, en dit wordt vertoond in de eerste schildery geschildert door Rembrandt.

Beschrijvinge der wijdt vermaarde Koop-Stadt Amstelredam by M. Fokkens, Amsterdam, 1662, p. 159 *et seq.*

Fokkens is the only writer, who mentions Rembrandt's picture as in this place. All later authors, when they give the painters' names at all, speak of Juriaan Ovens' picture as occupying this place, where it remains to this day. That a work of Rembrandt's once hung here was completely forgotten, till Mr. N. de Roever recalled the fact in *Oud Holland*, 1891, IX, p. 297 *et seq.* and 1892, X, p. 137 *et seq.* In the latter article it was pointed out that the central portion of the picture, with the principal group (Bode, Plate 520) is in the Stockholm Museum. This picture measures 1 m. 96 cm. h. by 3 m. 09 cm. w. or 6.05 square metres, while the space for which the original picture was intended measures over 26 square metres [1].

Cf. our No. 214 for a sketch for this picture.

1662 March 30

No. 250. PICTURES BY REMBRANDT IN AN AMSTERDAM INVENTORY

On March 30, 1662, at the instance of Hendrick de Kempenaer and Barent Bovenhorst, an inventory was drawn up of the effects of the lately deceased couple, Matthijs Hals and Maria de Bary, residents in the Pijlsteegh, Amsterdam.

Among the pictures were :

Een trony van Rembrandt
Noch een dito.

Unpublished extract made by Dr. A. Bredius from the file of the notary Nic. Listingh.

The couple left four children : Maria, Pieter, Jan and Adriaentje Hals. The first picture in the inventory was a social gathering by Dirck Hals ; there were in addition numerous pictures by Haarlem masters : H. Mommers, Joh. Wijck, S. v. Ruysdael (2), Jac. de Wet jun. (2), Floris van Schoten (4), Jac. v. Mosschert, with figures by Ostade, P. Mulier, J. Ruisdael (3), Pieter Wouwerman, de Vries (2), F. de Hulst, Wouter Knijff, Cornelis Beelt, Willem Kool, (B. v.) Veen, Koelenbier, Pieter van Hoest (?) and A. v. Everdingen.

Payment of f. 58 for four pictures was due to Hendrick Mommers.

1. The space measures exactly 5 m. 45 cm. in either direction; the top is semi-circular.

1662 April 17

No. 251. ENGRAVINGS BY REMBRANDT IN A SALE AT THE HAGUE

On April 17, 1662, and the following days, the rich art-collections of the deceased Johannes Chrysostomus de Backer, Dean of Eindhoven, were sold by public auction. They included some 400 prints, among which were :

									Buyers
	P. 304								
No.	*5.*	*6*	*printies*	*van*	*Rembrant*	*0.*	*6.*	*0.*	*Sagerius Symonsz*
,,	*6.*	*6*	,,	,,	,,	*0.*	*6.*	*0.*	*Joffr. van der Laeck.*
,,	*7.*	*6*	,,	,,	,,	*0.*	*10.*	*0.*	*Cornelis Buys*
,,	*8.*	*12*	,,	,,	,,	*0.*	*9.*	*0.*	*Rentm^r van der Hooch*
,,	*9.*	*12*	,,	,,	,,	*0.*	*4.*	*0.*	*Joffr. van der Laeck*
,,	*10.*	*6*	,,	,,	,,	*0.*	*5.*	*0.*	*Rentm^r van der Hooch*
	P. 305.								
,,	*42.*	*8*	,,	,,	,,	*0.*	*3.*	*0.*	*Adriaen Hendriesz*
,,	*43.*	*8*	,,	,,	,,	*0.*	*6.*	*0.*	*rentm^r van der hooge*
	P. 307.								
,,	*104.*	*9*	,,	,,	,,	*0.*	*12.*	*0.*	*Joffr. van der Laeck*

Altogether
73 engravings for . f 3. 1. 0.

From the "Contra boelcedulle van de schilderyen, plaeten, teyckeningen en printen verkoft in den sterfhuyse van za d h^r Johan Crisosthomus de Backer

in sy leeven choordeecken van Eyndhoven aenvang genoomen met den 17 April 1662 ." First published in *Obreens Archief*, vol. v, p. 293 *et seq.* by A. Bredius, *Een Kunstverzamelaar der 17e eeuw*.

1662 August 18

No. 252. SALE OF A PICTURE BY REMBRANDT

On August 18, 1662, Johannes Dillemans, Doctor of Medicine of Amsterdam, sold Gabriel de la Salle among other pictures :

Een barse door Rembrant gedaen f. 36.—.

Unpublished extract made by Dr. A. Bredius from the file of the notary J. v. Wijningen of Amsterdam.

A House by Wouwerman fetched f. 24 —, on this occasion, and several landscapes by the little known painter Tartarius f. 24.—, f. 30.—, f. 34.—, f. 36.—, f. 40.— and f. 56.—.

" Barse " may mean " barge ", i. e. barge, or " baerze ", i. e. perch (fish). Be this as it may, the picture has disappeared.

1662 August 28

No. 253. A NEW AGREEMENT BETWEEN REMBRANDT AND LODEWIJK VAN LUDICK

§ 1. On August 28, 1662, L. v. Ludick and Rembrandt declare before the notary N. Listingh, that they have agreed as follows : § 2. The sale and purchase respectively of three pictures by Lastman and Pijnas, effected between them on January 29, 1660, is cancelled. Ludick, who still has the pictures in his possession, will dispose of them as he thinks fit : Rembrandt will paint him a picture at his own discretion to compensate him for loss of time, and interest on the purchase-money. § 3. The two parties have further come to an agreement touching two pictures, a *Nativity* and a *Circumcision*, which Rembrandt had sold to van Ludick at the price of f. 600.— receiving in payment from the latter certain prints, which Rembrandt had bought, partly directly from van Ludick, partly at an auction held by van Ludick. § 4. Rembrandt, however, is still to receive f. 118.— but he, on his part, must re-paint and improve the figure of the operator in the *Circumcision*, on the above-mentioned panel. § 5. Thirdly, Rembrandt is to pay back the f. 1200, which Ludick, as Rembrandt's security, was obliged to pay to Ornia. From this the f. 118 are to be deducted, and the balance of f. 1082 is to be paid off as follows : § 6. Ludick is to receive the fourth part of all that Rembrandt receives for the alteration of the picture he has delivered at the Town Hall, and this applies both to the sum already due to Rembrandt, and that which he will receive in addition. § 7. Van Ludick is further to receive a half of all Rembrandt's earnings from January 1, 1663, until the f. 1082. — is paid off. Rembrandt gives the said earnings as security. § 8. All other agreements are cancelled by the present one : Rembrandt is also to fulfil the pledge he gave touching a portrait, which he promised to van Ludick on a certain occasion. § 9. Rembrandt promises once more, to keep his word faithfully, and should he die before van Ludick is paid, van Ludick's claim is to be satisfied with the pictures he may leave behind him, which pictures Rembrandt mortgages for this purpose. § 10. The parties agree to disregard all legal exemptions and in particular the legal rule that a special renunciation takes precedence of a general one.

§ 1. Huyden den XXIIX (sic) Augustus XVIe tweentsestigh compareerden voor mij Nicolaes Listingh, openb. Notaris tot Amsterdam bij den Ed. Hove van Hollandt geadmitteert ende de getuygen nagenoemt, Lodewijck van Ludick, ter eenre ende Rembrandt van Rhijn, konstschilder, ter andere syde, verklarende met malkanderen geaccordeert te syn ende te accorderen bij desen.

§ 2. Voor eerst, dat soodaenige verkoop ende koop van drye schilderyen respective van Lastman ende Pijnas, als tusschen hen den 29 Januarij 1660 gesloten is sal afgedaen ende te niet syn, sulcx dat de voorn. Ludick, die noch voor van Rhijn onder hem behouden hebbende, nu daer mede sal mogen doen syn welgevallen alleenlyck, dat van Rhijn van Ludick, voort quiteren vant selve ende d'ophoudinge daar door gehad, een schilderye sal maken ter discretie van de schilder.

§ 3. Ten anderen dat sylieden oock vereffent ende geliquideert syn, over de leveringe ende voldoeninge van de twee schilderyen 't eene De Karsnacht ende 't ander De Besnijdenis door van Rhijn aen van Ludick verkocht voor f 600.— ende gerescontreert met printen ende plaetiens, respective aen van Rhijn selfs gelevert, ende door hem in de venditie van van Ludick daer opgemeynt.

§ 4. Behoudelyck dat van Rhijn daer af noch moet hebben hondert achttien gulden, die minder dan de voorn. f 600.— door hem syn genoten, des dat van Rijn gehouden sal wesen de besnyder in 't voorn. bortie te verschilderen ende verbeteren soo 't behoort.

§ 5. Ende ten derden dat de voorn. van Rhijn schuldig zal wezen aen van Ludick te voldoen de f 1200.— guldens, die hy aen hem over beschadigt-

heyt van borghtochte ende actio cessa wegens Gerbrandt Ornia schuldigh is, doch daerop eerst afslaende de voorsz f 118.— ende sulck de reste ten bedrage van f 1082.— dat die betaelt sal werden als volgt:

§ 6. Te weten, dat van Ludick sol genieten een vierde part van alle 't gene de voorn. van Rhijn sal comen te profiteeren over 't stuck schilderye op 't Stadhuys gelevert, ende dat voor sooveel als hy van Rhijn daer van te pretendeeren heeft, als hier verder noch off profiteren mach by verschildering, ofte anders beneficeren, hoe 't mach vallen, § 7. ende dat weyders de voorn. van Ludick sal ontfangen ende trekken de helfte van al 't gene hy van Rhijn met schilderen comt te verdienen ende veroveren 'tsedert pr° Januari 1663 toecomende enne dat totte volle betaelinge van de voorgemelte f 1082.— toe, die hy hem bekende daerenboven deugdelyck schuldigh te wesen, ende verbindende daer voor respective hetselve vierde part van 't genot wegens 't stuck op 't stadthuys ende wat daer uyt komt, mitsgaders de helfte van 't gene hy na primo January met schilderen verdient, expresselyck transporteert ende cedeert, sonder dat hy comparant daeraen voor sooveel recht, actie of pretensie behoud onder eenigh pretext.

§ 8. Waermede dan te niette sullen wesen ende geannulleert blyven al de geschriften ende accoorden ende pretensien, die tusschen hen lieden tot dato toe open en oneffen syn geweest, alleenlyck dat van Rijn sal hebben sijn belofte te quyten, soo verre hij gehouden mach syn wegens een conterfeytsel aen van Ludick in seckere occasie toegezeyt ende aengenomen te maecken.

§ 9. Waer op de voorse partyen verclaerden met malkanderen finalyck geaccordeert ende verdragen te syn. Beloovende ten wedersyde dat selve te houden ende byzonderlyck de voorsz. van Rhijn, dat hij ter goeder trouwe wegens syn voortsz. stuck ende noch te maeckene schilderijen sal handelen, om het vierde part ende de helfte respectieve daer van aen de voorsz van Ludick te laeten gauderen sonder yets daer van te rugge te houden of te verbergen in eeniger manieren. Ende dat weyders bij overleyden van de voorsz. van Rhijn voor en aleer van Ludick is betaelt, deselve syn verder achterwesen zal connen ende mogen consequeren uitte schilderyen en provenuen van dien, de voorsz. van Rhijn te dier tijdt bevonden sullen werden aantegaen ofte te competeren, die hy in dat cas, nu voor als dan daer voor speciaelyck transporteert ende opdraegt mids desen.

§ 10. Renuntieërende partyen welbedachtelyck van herreeckeninge, erreur, relief ende andere benefitien, exceptien ende gracien van rechte, die d'een of d'ander in contraventie deses te bate soude mogen comen ende specialyck vanden regel in rechte dicterende, dat generale renunciatie niet en valideert, ten sy speciale voorgae. Alles onder verbandt van hunne comparanten goederen, roerende ende onroerende, tegenwoordige ende toecomende, deselve ende den ke ..... submitterende ten bedwange van rechten ende rechteren ter goeder trouwe. Ende versochte hier van gemaect ende gelevert te werden acte. Dat aldus doende binnen deser voorn. stadt Amsterdam, ter presentie van Nicolaas Brouwer ende Andries Walraven, als getuygen, ende hebben deselve met de comparanten de minute onderteekent.

L. van Ludick.
Rembrandt van Rhijn.
A. Walraven.
N. Listingh, Notaris.

On the margin : *Geregistreerd in 't 8e regre van de transporten der Stadt Amsterdam, fo. 2.*

First published from the file of the notary N. Listingh, shelf MM, packet 161, in *Oud Holland*, 1884, II, p. 87, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

This document is a continuation of Nos. 145, 178, 213 and 225, and is in its turn continued in Nos. 263 and 265.

The contents give an idea of van Ludick's goodwill towards Rembrandt, and of Rembrandt's dilatoriness in carrying out his promises and engagements. He did not pay for the pictures by Lastman and Pijnas in time, he has to paint a picture, to alter the chief figure in a Circumcision, to alter his picture in the Town Hall, and fulfil his promise to paint a portrait of Ludick. He has to pay a debt of f. 1200.— but instead, he buys f. 600.— worth of " printen en plaetiens ",

Ad § 3. The *Nativity* is no longer to be identified among Rembrandt's works. The suggestion that the *Adoration of the Magi* of 1657 at Buckingham Palace was the work in question must be rejected, for the Dutch, who continued to keep Twelfth Night, were well aware of the distinction between this feast and Christmas. Besides, the 1657 picture is a day, and not a night scene. The *Circumcision* might have been Lord Spencer's picture of 1661 at Althorp (Bode, Plate 518) which, as I have already pointed out (*Repertorium f. Kunstw.*, 1899, p. 163), was originally an *Adoration of the Magi*, were it not expressly stated that it was a " bortie ", i. e. a little board, a picture painted on panel. No such work painted about 1661 is extant. § 6. For the

picture in the Town Hall cf. our No. 249. The painter never got so far as the " verschilderung ", or the work would probably still be in its place.

§ 8. We do not know if Ludick's portrait was ever painted; at any rate, it is no longer to be identified.

1662 October 27

No. 254. REMBRANDT SELLS SASKIA'S GRAVE

Entry in the " Graefboek " of the Oude Kerk of Amsterdam, " Verkooperskapel, vierde laeg ".

	A	B	
7X	78	167	*Rem Wybrantsz, nu Jan Arentz. den xiiij meij 1642 heeft Jan arents ten cantoire overgelevert sijn Transport op heden voor den notaris Barij en getuygen verleent by het welcke hy den eygendom geeft aen zeeger fransz, die het den xxv July 1642 weder overdraecht aen* *Remblant* (sic) *van Rijn.* *op primo novemb. 1662 wordt dit graft gestelt op de naem van pieter van geenen volgens de acte gepasseert voor de notaris wilm van veen, 27 October 1662.*

(Here follow entries relating to further transactions touching this same grave.)

The sign in the first column is the mark on the gravestone, that in column A the old number, that in column B the new number of the grave. Rem Wybrantsz was the name of the former owner.

Now published for the first time, from a " Grafboek " of the Oude Kerk. Already mentioned in *Oud Holland*, 1885, III, p. 95, and 1887, V, p. 219, where reference is also made to another register, to which the figures in columns A and B obviously refer.

Zeeger Fransz was the sexton in 1642; in 1662 he had a successor, Pieter van Geenen (or Gerwen according to *Oud Holland*, *loc. cit.*) [1].

Although we have no direct evidence of the fact, the assumption that the sale of Saskia's grave had some connection with Hendrickje's death is doubtless correct. The Amsterdam regulations provided, that citizens should bury their dead in the churches nearest to their domiciles. For every church passed by, an additional fee was incurred for burial expenses. Rembrandt therefore required a grave for Hendrickje in the Westerkerk, the church nearest to the Rosegracht, and Saskia's grave in the Oude Kerk was not available, owing to the expenses its use would have entailed. He probably sold it, to buy the other.

1. The notary is also called Pieter van Veen here.

No. 255. REMBRANDT BORROWS MONEY FROM HARMEN BECKER

1662 December 7

The debt incurred on this occasion was paid October 6, 1665. The document of release gives the amount f. 537.—, the rate of interest, 5 0/0, and the security.

The promissory note itself has not come down to us.

For further particulars see No. 281.

No. 256. JUDGMENT OF THE COURT OF HOLLAND IN THE CASE OF HERTSBEECK VERSUS CRAYERS

1662 December 22

§ 1. Judgment in the case of the merchant Isaack van Hertsbeeck, against Louys Crayers, successor to Jan Verwout, guardian of Titus van Rijn. § 2. The Court had ordered [1] that the documents relating to the case should be laid before it within the legal limit of time, as had already been done before the Amsterdam Court of first instance, etc. § 3. The respondent (Louis Crayers), originally the complainant, had declared before the Amsterdam Court that on June 5, 1642, Saskia had made her will, with the conditions known to us from No. 93 above. This will took effect shortly afterwards, in consequence of her death, and Titus van Rijn, on whose behalf Crayers was acting, became her sole legatee. § 4. The father retained a life interest in the property; and, in spite of the instructions in the will relieving him of the necessity of so doing, he ought to have made an inventory of the joint property, his own and Saskia's. § 5. This had been neglected, because Rembrandt had believed it to be unnecessary, until in 1647, the maternal relatives of his son had urged him to do it. § 6. Hereupon, the advocate Cloeck had instructed him that it was necessary he should have an inventory and description drawn up, of the effects he and his wife had jointly owned. § 7. In consequence of this, Rem-

1. The order is dated October 22, 1660. Cf. the « Register van de gepronunchieerde Advijsen van het Hof van Holland van 23 Februarij 1660 — 22 December 1661, n° 306. »

brandt had made a specification of the same as at the date of Saskia's death, giving the minimum valuation of each item, § 8. and had thus arrived at a minimum total of f. 40,750.— half of which, i. e. f. 20,375, belonged to Titus. § 9. Titus, however, had so far received nothing, although on May 17, 1656, Rembrandt had transferred the house to him before the Chamber of Orphans, § 10. for shortly afterwards, Rembrandt had become bankrupt, when the house was compulsorily sold by the trustee and certain creditors, on behalf of the child and the remaining creditors who had claims on it. § 11. It had been established by the deposition of witnesses and by corroborative documents that Rembrandt's specification was a correct one, § 12. and it was admitted that Titus was not only entitled to half the property therein described, but that he had also a lien on his father's estate, § 13. by virtue of which he had preferential rights precedent to those of creditors of later date. § 14. On these grounds the respondent, as guardian of the child, had made a stop-order against the proceeds of the sale of Rembrandt's house. § 15. This order had in no way infringed the appellant's rights, for his claim dated from many years after the death of Saskia. § 16. Nevertheless, the appellant had protested against it, and had summoned Crayers before the privileged Court, there to state the grounds of his action. § 17. The appellant, or in the first instance defendant, objects, on his part, that on March 14, 1653, Rembrandt had borrowed f. 4200.— from him, and shortly before, on January 29, 1653, f. 4180.— from the burgomaster Witsen, in the presence of the sheriffs, and when his circumstances became more embarrassed, he had at once made over his house to his son, on May 17, 1656, this house being, however, already mortgaged by these debt, incurred in the presence of the sheriffs. § 18. This he did to secure the maternal heritage of his son, though he himself, as he had admitted, was enjoying the usufruct thereof, had been absolved from the obligation of making an inventory of all pertaining to it, and was merely bound to give his son a certain portion according to his discrètion, on the majority or marriage of the latter. § 19. He ought not therefore to have been allowed to make the inventory and the transfer of the house *in fraudem creditorum*, whose money he had either used for the payment of his debts, or for the reconstitution of the property. § 20. It was in any case untrue that one half of the joint property of the parents belonged to the child, for his father might have adjudged him his legal portion, i. e. one third of f. 20.375=f. 6791.13.5. § 21. This also disposed of Titus' supposed lien. § 22. Although Crayers had been obliged to agree to the repayment of Hertsbeeck from the proceeds of the house, Hertsbeeck had only been able to enforce this by legal measures, and had been obliged to give security for the money, as also had Witsen, § 23. in accordance with a provisional judgment of the Amsterdam Court of December 4, 1658, in the case of Hertsbeeck *versus* Crayers *re* the unjustifiable stop-order Crayers had made against the proceeds of the house, and the protest he had lodged with the municipal secretaries against disbursement of this money. § 24. Hertsbeeck therefore protested against Crayers' proposals and demanded payment of his " Schepenkennis ", and further, legal confirmation of the previous payment under security, and re-imbursement of expenses. § 25. Crayers counter-pleaded as to the main contention, and also as to the subsidiary demands § 26. and Hertsbeeck rejoined, and hereupon the sheriffs, on December 4, 1658, granted Hertsbeeck's subsidiary plea for payment of the money under security, and as regards the main contention ordered the litigants to produce the claim, the reply thereto, the counter-plea, and the rejoinder. § 27. The Court of Sheriffs had thereupon decided the main issue on May 5, 1660, ordering Hertsbeeck to refund the money, and permitting Crayers to receive it as part payment of Titus' maternal heritage. § 28. Hertsbeeck has appealed against this judgment, and proposed as *via medias* to pay Crayers as much of the proceeds of the house as would accrue to Titus on the basis of a legal inventory of Saskia's estate after satisfaction of all claims against it. § 29. The parties to appear before delegates of the Court to confirm the said inventory. § 30. If this offer be rejected, Hertsbeeck proposes that the judgment of the Amsterdam Court be annulled altogether. § 31. Crayers refuses, and asks for confirmation of the judgment and provisional execution thereof. § 32. Hertsbeeck protests against the latter, and in the counter-plea and rejoinder both parties persist in their demands. § 33. The Court decides for Crayers against Hertsbeeck.

22 December 1662.

Schuyfhil (1)

No. 211. Isaack van Harsbeeck appellant contra Louis Crayers geappelleerde Rom:

1. The name of L. Crayers' procurator.

§ 1. *In der saecke hongende voor den Hove van Hollant tusschen Isaack van Harsbeeck, coopman tot Amsterdam, appellant ter eenre, ende Louys Crayers, als by weesmesters der stadt Amsterdam in plaetse van Jan Verwout, gesurrogeerde voocht over Titus van Rijn, soon ende erffgenaem van Saskia van Uylenburch, by Rembrant Harmans van Rijn geprocreert, geappelleerde ter andere syde.*

§ 2. *In welcke saecke bij den hove geordonneert sijnde, dat het proces sulcx het voor den gerechte van Amsterdam ter eerster instantie was gefurneert binnen seeckeren geprefigeerden tyt alhier te hove overgebracht soude werden in conformite van het 208 articule van de instructie, als proces bij geschrifte omme getermineert te werden ex iisdem actis, behoudelyck dat partijen in haer geheel bleven, omme des noot sijnde, in de voors. saecke te mogen poseren nieuwe feyten, alsmede omme de feyten ter voors. eerster instantie geposeert te mogen verifieren, welcken volgende 't proces in dier voegen overgebracht ende onder den Hove gelevert sijnde,* § 3. *soo was bevonden dat de voorn. geappelleerde als eyssher bij de middelen van sijnen eysch voor den voors. gerechte van Amsterdam hadde gedaen allegeren dat in levende lijve was geweest Saskia van Uylenburch in haer leven getrout met Rembrant Harmans van Rijn die op den 5 Junij 1642 voor den notaris Pieter Barckman ende seeckere getuygen hadde gemaect haer testament en dispositie van uyterste wille bij hetwelcke sij tot haer eenige ende universele erfgenamen in alle hare naer te latene goederen hadde geinstitueert Titus van Rijn haren soon, mitsgadens alle de andere wettige kint off kinderen, die sij testatrice noch soude mogen procreren, off bij voor afflijvicheyt van d' een off d' ander derselver hunne respective wettige naesaet bij representatie, met die conditie dat den voorn. Rembrant van Rijn haren man, soude blijven sitten in de volle possessie ende vruchtgebruyck van alle hare testatrices naer te laten goederen, tot herhuwen, off niet herhuwende tot sterven toe, mits de voors. kint off kinderen naer staet ende gelegentheyt eerlijck onderhoudende ende opbrengende tot derselver respective mondige jaren off huwelijcken state toe, als wanneer hij Rembrant van Rijn soude gehouden wesen dselve te doteren off andersints mede de geven ende uytsetten soo als in discretie soude verstaen ende bevinden te behooren, ende vorders met soodanige conditien ende substitutien in cas van sterven vant kint off kinderen, als in het voors. testament breder stont gespecificeert, welck testament bij de voors. Saskia van Uylenburch kort daernaer in hetselve jaer 1642 metter doot synde geconfirmeert, soo was uyt crachte van tselve testament universele erffgenaem geworden Titus van Rijn, haren eenigh soon en kint, uyt wiens hooffde by den eysscher in desen wiert geageert,* § 4. *doch was de vader Rembrant van Rijn, als dewelcke het voors. vruchtgebruijck daervan was gemaect, ende voocht over syn kint ende desselffs goederen was gestelt, in de possessie gebleven ende hadde de goederen onder hem behouden. Ende off wel den voorn. Rembrant van Rijn wel hadde behooren te maecken staet ende inventaris van alle de goederen die hy met de voors. Saskia van Uylenburch in haer leven hadde gemeen gehadt ende beseten, ende bij deselve Saskia van Uylenburch metter doot waren ontruymt ende naergelaten, ende sijn kint de helft van deselve aen te wijsen onaengesien de remissie van daertoe gehouden te sijn hem by den voors. testamente gedaen* § 5. *soo en was evenwel hetselve niet geschiet, noch eenige beschrijvinge van goederen gemaect, uyt oorsaecke soo het scheen, dat denselven Rembrant van Rijn, hem op de remissie bij testamente gedaen verlatende, hadde geoordeelt daertoe ongehouden te sijn, totdat in den jare 1647 hem bij des kints vrunden van moeders sijde eenige aenmaninge daertoe gedaen sijnde,* § 6. *ende hy hem door den Heer Cloeck hebbende laten onderrichten, dat het noodich was dat hy Rembrant van Rijn inventaris ende beschrijvinge liet maecken van de goederen, die hy met syn huysvrouwe gemeen hadde gehadt,* § 7. *als wanneer hij de goederen, soo hy met syn huysvrouwe hadde gemeen gehadt ende beseten, by specificatie hadde gestelt, soodanich als die ten tijde van sijn huysvrouwe overlijden ware geweest ende sulcx als die bij deselve sijne huysvrouwe metter dood waeren ontruymt ende nagelaten, met bijvoeginge van de estimatie ende waerde van deselve, sulcx hij die verstont op het minste waerdich te wesen,* § 8. *welcke goederen ende effecten naer de estimatie alzoo op het minste gemaect, te samen met malcanderen hadden uytgebracht een somma vanveertich duysent seven hondert ende vyftich gulden, soodat de helft die de soon Titus van Rijn daerinne hadde gecompeteert was comen te bedragen een somme van twintich duysent drie hondert ende vyff ende tseventich guldens,* § 9. *op reeckeninge van welcke somme de voorn. Titus van Rijn niet ter werelt en hadde ontfangen, noch genooten, sulcx dat het hem eygen was gebleven, sijnde wel waer dat den voors. Rembrant van Rijn op den 17en Mey 1656 ter weescamer alhier in minderinge van de voors. somme hem over moederlijcke erffenisse competerende, hem hadde bewesen gehadt een huys ende erve, staende en gelegen op de Anthonj Breestraet, ende dat vrij ende sonder eenige laste,* § 10. *maer alsoo den voorn. Rembrant van Rijn eenigen tijt daernaer was gecomen in ongele-*

gentheyt van saecken ende cessie hadde moeten doen, soo was by den curateur over desselfs goederen en eenige van de crediteuren sooveele te wege gebracht, dat het voors. huys bij executie was vercocht geworden, behoudens twoors. kint Titus van Rijn, mitsgaders ook alle de crediteuren van den voorn. Rembrant van Rijn, haer recht op de penningen daervan geprocedeert, sooverre soude bevonden werden daeraen geraect te sijn. § 11. Ende alsoo het claer consteerde, soo bij de specificatie van de goederen bij Rembrant van Rijn gemaect, als bij verclaringe ende andere bescheyden meer, dat de goederen op deselve specificatie gebracht, bij Rembrant van Rijn met Saskia van Uylenburch in haer leven gemeen sijn gehadt ende beseten, ende sij deselve metter doot hadde naergelaten, § 12. ende dat daer benevens buyten controversie was, dat het kind Titus van Rijn, niet alleen de helft daerin was competerende, maer dat deselve Titus van Rijn voor de voldoeninge van het geene hij te pretenderen hadde, in de goederen van sijn vader oock hadde recht van legael hijpoteeck, § 13. ende mits dien oock gerechticht om deselve voor alle andere crediteuren, geen ouder noch beter recht hebbende, uyt de goederen ende gelden van sijn vaders boedel te consequeren, § 14. soo hadde den eysscher ende arrestant in qualité soo hij procedeert tot conservatie ende voorstant van het kints recht geraden gevonden de penningen by vercoop vant gemelte huys geprocedeert te nemen in arrest, ende ten dien fyne mede arrest te doen onder de Heeren Secretarissen, ten eynde op deselve penningen aen niemant geen affschrijvinge soude werden verleent, § 15. bij welck arrest, alhoewel den opposant in desen in het minste niet en was vercort off gegraveert, als veele jaren naer het overlijden van Saskia van Uylenburch, eerst schepenekennisse tot laste van Rembrant van Rijn, vercregen hebbende, ende mitsdien notoirlijck twoors. kint in de pretentie van desselffs moederlijck goet, veel meer als de penningen vant voors. huys ter somme van wyt meer als elfs duysent gulden geprocedeert bedragende, voor den opposant was geprefereert. § 16. Soo hadde het nochtans denselven gelieft sich tegens tselve arrest te opposeren, ende den arrestant op de gepriviligeerde Rolle te doen roepen om te geven redenen van arrest. In welcke saecke bij den arrestant ten dage dienende was eysch gedaen ende bij hem geconcludeert tot decretatie vant gedane arrest ende dat hij geadmitteert soude werden omme deselve penningen in minderinge van tselve hem over moederlijcke erffenisse in de goederen van Rembrant van Rijn was competerende ende dat den verweerder ende opposant gecondemneert soude werden tselve te gehengen ende gedoogen onvermindert den eysscher ende arrestant sijn vorder recht, tenminste bij provisie ende onder cautie, ofte tot anderen fijnen ende conclusie hem eysscher oorbaerliest sijnde. § 17. Waertegens van wegen den voorn. appellant ter voors. eerster instantie opposant ende verweerder aldaer geallegeert was geweest, dat Rembrant van Rijn op den 14 Martj 1653 bij schepene kennisse hadde bekent aen den verweerder schuldich te wesen een somme van vier duysent twee hondert gulden van geleende penningen, belovende de voors. somme te betalen een jaer nae dato van dien, sooals, hij even te vooren namentlijck op den 29e January desselven jaers mede aen den Heer Burgemeester Wits een schepen kennisse hadde verleent ter somme van vier duysent een hondert ende tachtich gulden, waernaer den voorn. van Rijn, sooals sijn saecken begosten te verergeren, namentlijck opden 17en Mey 1656 ten behouwe van sijn soon Titus van Rijn geprocreert bij sijn overleden huysvrouwe Saskia van Uylenburch hadde bewesen het huys ende erve daerinne hij woonde, alrede doort verleenen van de voors. schepen kennisse geaffecteert, § 18. ende dat tot voldoeninge off verseeckeringe van desselffs sijn kints moederlijcke goederen niettegenstaende aen hem Rembrant soo den eysscher selver poseerde het vruchtgebruyck bij testamente van sijn voorn. huysvrouwe was gemaect tot sijn hertrouwen off overlijden, het maecken van staet ende inventaris ende twoors. bewijs te doen met den aencleeff van dien geremitteert ende toegestaen, dat hy aen sijn kint, comende ten mondigen dage off huwelijcken state, niet meer voor dote ende andersints soude hebben te geven als hij in discretie soude verstaen ende bevinden te behooren, § 19. daeromme dat den inventaris bij hem gemaect ende het pretense bewijs niet en hadde connen werden gedaen in fraude ende preiuditie van sijn andere crediteuren, met welckers capitale off de schulden van den gemeenen boedel waren betaelt, off als effecten van den boedel gereeckent tot voordeel van sijn voors. kint, § 20. sijnde in allen gevalle niet waer dat het voors. kint in de goederen van den gemeenen boedel soo als die ten overlijden van sijn moeder was geweest soude competeren de gerechte helft, alsoo gelijck hiervooren is geseyt, sijn vader hem vermochte aff te setten met een legittime portie die naede computatie des boedels, soo als die bij den eysscher wiert gemaect niet meer en soude bedragen als ses duysent seven hondert een ende tnegentich gulden dertien stuyvers vijff penningen, § 21. waermede dan met eenen quam te vervallen het geimagineerde recht van legael hypoteeck by hem geposeert, § 22. soodat off wel den eysscher het voors. huys ende erve bij executie vercocht sijnde, met gemoede hadde behoort

toe te laten dat den verweerder de voldoeningh van sijn voors. schepene kennisse uyt de penningen van voors. huys ende erve geprocedeert, consequeerde soo en hadde nochtans den verweerder daertoe niet als bij middel van justitie connen becomen, hebbende de gelden gelicht onder borchtocht, gelijckmede den Heer Burgemeester Witse hadde gedaen, § 23. uyt crachte van een provisioneel vonnisse van de Heeren van den voors. gerechte in date den vierden December 1658 gewesen, tusschen den verweerder als opposant van arrest ende den eysscher als arrestant, nopende het ongefondeerde arrest dat den eysscher hadde gedaen op de penningen van de vercoopinge vant voors. huys geprocedeert, ende vant arrest bij denselven onder de secretarissen mede gedaen ten fyne aen niemant eenige affschrijvingh op deselve penningen soude werden gegeven, § 24. mits welcken dan den verweerder voorts. ontkennende generaelyck ende specialijck al het frivool ende impertinent voorstel van den eysscher, sloech tselve aff bij denegatie ende impertinentie, voor sooveel hetselve den verweerder ende sijn goet recht eenichsints mochte prejudiceren, soo concludeerde den voorn. opposant ende verweerder ten fyne van niet ontfanckelijck ende bij ordine tot affdoeninge vant arrest, cost- ende schadeloos, ende dat hij geadmitteert soude werden 't inhouden van sijne schepenen kennisse te lichten, ten minsten bij provisie onder cautie ter secretarie te stellen, maeckende mede eysch van costen, § 25. jegens welcke antwoorde den voorn. eysscher persisteerde voor replijcke, soo ten principale als op de versochte provisie, sustinerende datter voor den opposant geen provisie en behoorde te vallen, § 26. ende naerdat van wegen den opposant ende verweerder gepersisteert was voor duplycke, soo hadde schepenen der voors. stadt Amsterdam bij haer vonnisse in date den vierden December 1658 bij provisie affgedaen tvoors. arrest onder cautie ter secretarie te stellen ende geordonneert ten principale de saecke te beschrijven by eysch, antwoorde, replycke ende duplycke, welcken volgende de voors. partijen onder den voors. gerechte gedient hebbende van heure respective schriftuyren, ende de saecke voorts gebracht in state van wijsen, § 27. hadden schepenen ten principale recht doende bij haer diffinityff vonnisse in date den 5 Mej 1660 het arrest gedecreteert en den suppliant geordonneert de penningen bij hem gelicht weder te berde te brengen, ende den eysscher ende arrestant geadmitteert deselve penningen te mogen lichten in minderinge vant geene hem in qualiteyt als voocht over Titus van Rijn voor ende van wegen deselve Titus van Rijn over moederlijcke erffenisse van Rembrandt van Rijn was competerende, met compensatie van costen.

§ 28. Bij welck vonnisse den appelant in desen hem seggende te sijn beswaert hadde daervan geappelleert aen desen Hove, ende alsoo van wegen den voorn. geappelleerde van denselven Hove was gelicht mandament in cas van anticipatie (1) *soo hadde den voorn. appellant tenselven dage dienende gedaen presentatie ende verclaert tevreden uyt de geconsigneerde cooppenningen van het vercoochte huys breder ten processe vermelt ende uyt crachte van een provisioneel vonnisse van den gerechte van Amsterdam, ten deele bij den impetrant van anticipatie gelicht, aen den geappelleerde sooveel te laten volgen, als naer exhibitie van een deuchdelijcken inventaris ende staet van goederen in- ende uytschulden der gemeenen boedel van de voorn. Rembrant van Rijn ende Saskia van Uylenburch, sooals deselve waren geweest ten tyde van het overlijden van de voornoemde Saskia van Uylenburch ende naer behoorlijcke liquidatie ende affreeckeninge bevonden soude werden den voorn. Titus van Rijn ter saecke van sijn moederlijck goet, alsnoch te competeren, § 29. ende ten fijne van de voors. exhibitie, liquidatie ende affreeckeninge te compareren voor Commissarissen van desen Hove, ende voor deselve dienaengaende te procederen als naer rechten, sustinerende met deselve presentatie te mogen volstaen ende dat daermede dese instantie aff soude wesen met compensatie van costen, § 30. ende bij refuys ende onder benefitie van deselve presentatie, proponerende sijne grieven, doende eysch, concludeerde in appel tot nullité off correctie vant vonnisse diffinityff van den gerechte van Amsterdam in questie, ende doende dat den geappelleerde sijnen eysch ende conclusie soude werden ontseyt, ende hij ter contrarie gecondemneert het arrest op de voors. cooppenningen, als qualijck en t' onrechte gedaen costeloos ende schadeloos aff te doen met interdictie van gelijcken meer te doen, maeckende eysch van costen ofte tot anderen fijnen ende conclusie den voorn. appellant oorbaerlijcxt sijnde, § 31. daertegens den voorn. geappelleerde refuserende de voors. presentatie als captieus ende insuffisant, antwoordende voorts concludeerde te fijne van niet ontfanckelijck in appel ende absolutie van de instantie daerop alvooren recht versoeckende ende dien onvermindert concludeerde tot approbatie vant voors. vonnisse in questie, ten minsten dat hetselve vonnisse by provisie sijn executie soude hebben onder cautie, maeckende mede eysch van costen ofte tot anderen soodanigen fijnen ende con-*

1. "Mandament in cas van anticipatie", consent to the request, in order to get a decision within a short term. The application was made by Crayers July 30, 1660. "Register van de pronunchieerde Advijsen van het Hof van Holland, 23 Februari 1660—22 December 1661". Cf. also No. 230.

clusie als bevonden soude werden te behooren, § 32. op twelcke den voorn. appellant mede antwoordende, concludeerde tot reiectie van de voors. exceptie, persisteerde voorts in appel voor replycke, sustinerende datter geen provisie en behoorde te vallen. Waarop den voorn. geappelleerde ende excipient persisteerde van gelijcken voor replycke bij sijne geproponeerde exception, gelick hij oock persisteerde voor duplicke in cas d'appel bij sijne conclusie van antwoorde in desen genomen, ende naerdat van wegen den geexcipieerde insgelijcx gepersisteert was voor duplycke, soo hebben de voorn. partijen in conformité van den appoinctemente van den voors. Hove het proces sulcx tselve ter voors. eerster instantie was gefurneert, alsvooren overgebracht ende aen den voors. Hove recht versocht.

§ 33. Tvoors. Hoff met rijpe deliberatie van Rade deurgesien ende overgewegen hebbende alle 't gunt ter materie dienende is, doende recht, in den name ende en van wegen de Hooge Overicheyt ende Graeffelijcheyt van Hollandt, Zeelant, ende Vrieslant, verclaert den appellant bij 't vonnisse in questie te wesen niet beswaert, ende condemneert hem in de costen van desen processe tot taxatie ende moderatie van de voors. Hove, mitsgaders in de boete vant fol appel. Gedaen in den Hage bij de Heeren ende meesters Johan Dedel, president, Frederick van Dorp, Heere van Maesdam, Diederick Sicxti, Aelbrecht Nierop, Adriaen Pauw, Heere van Bennebroeck, Willem Goes ende Corn. Fannius, raetsluyden van Hollant, ende gepronunchieert den 22 December 1662.

First published from the " Register van Sententien, beginnende v October 1662 ende eyndigende 2 Februar 1663, MM. n° 211 " by Dr. P. Scheltema in *Obreen's Archief voor Nederlandsche Kunstgeschiedenis*, vol. I, p. 171 *et seq.* Vosmaer (first edition, p. 405), was aware of the existence of this document.

1663

No. 257. REMBRANDT GIVES A POWER OF ATTORNEY TO HIS SON TITUS

Among the files of the notary Nic. Listingh of Amsterdam (MM. 161) is a power of attorney given by Rembrandt to Titus, dated 1663. It is couched in such general terms that it is impossible to draw any special conclusion from it.

Cf. *Oud Holland*, 1884, II, p. 92, note 24.

No. 258. REMBRANDT BORROWS MONEY FROM HARMEN BECKER

1663 March 28

The debt incurred on this occasion was paid October 6, 1665. The document of release gives the amount: f. 450.— and the security.

The promissory note itself has not come down to us.

For further particulars see No. 281.

No. 259. REMBRANDT ACTS AS WITNESS FOR HIS LANDLORD VAN LEEST

1663 July 26

On July 26, 1663, Rembrandt acted as witness at the drawing up of the inventory his landlord van Leest caused to be made of the property of his son Jacob van Leest junior, who had died in the Rozegracht.

Mentioned in *Oud Holland*, 1890, VIII, p. 183, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

These authors consider the fact of Rembrandt's having acted as witness an evidence of the esteem in which he was held in the neighbourhood. We, however, look upon it as an indication that Rembrandt did not despise even such small profits as the fees paid to witnesses. In by far the greater number of notarial documents that have come down to us, the witnesses are persons of humble condition, who would be glad of a small but convenient addition to their earnings. We have never found any suggestion that they were persons of special repute.

No. 260. DE MONCONYS SEES A REMBRANDT AT THE HOUSE OF JACOB LOIS AT ROTTERDAM

1663 August 3

§ 1. On August 3, 1663, the French traveller de Monconys visited the art-collection of Jacob Lois of Rotterdam. He praises pictures by Titian, § 2. Lucas van Leyden, Holbein, § 3. Rembrandt, Bloemaert, Dou, § 4. H. Saftleven, Ph. Wouwerman, Brouwer and van Dyck.

§ 1. Le 3 (Août 1663) ie fus (à Rotterdam) chez Monsieur Locs, marchand de drap, qui peint aussi et qui a de fort bons tableaux, entre autres une teste la plus belle que le Titian ait iamais faite, qui semble estre de la maniere d'Olbens tant elle est achevée; mais outre que le nom du Titian y est, et son coloris, le cachet du Roy d'Angleterre, à qui elle

estoit y est derrière; une teste du portrait du Titian de Perin del Vague et une femme du Titian dont Rubens a composé un portrait tant estimé et mis en estampe, aussi bien que le portrait susmentionné; § 2. une petite teste de Lucas, qui semble de la miniature et un petit portrait d'un Comte de Pembroc, auec un bonnet de velours, auec des plumes blanches, le plus beau qu'ait jamais fait Olbens et le plus beau que i'aye veu de ma vie. Il n'est pas plus grand que la main et il en refusa plus de 2000 l. du pays. § 3. Il a aussi force testes de Rimbram Blomar, une femme qui tire du vin de Dau excellent peintre de Leiden, § 4. des paisages d'Armanzast Leuen qui a de la manière de Fouquieres et qui est à Utrec, de Phelps, Van herman qui a la manière de Bamboche, des Brouuers Vandics et autres.

Journal des voyages de Monsieur de Monconys, Conseiller du Roy, etc., etc. *publié par le Sieur de Liergues son fils.*

Seconde partie, voyage d'Angleterre, Païs-Bas, Allemagne et Italie. Lyon, Paris, Louis Billaine, MDCLXXVII. 4°, p. 131 *et seq.*

Cf. A. Bredius in the *Nederlandsche Kunstbode*, 1880, II, p. 412, and our No. 350.

The name Locs is a mistake for Lois. Jacob Lois (c. 1620–1676) was a cloth-merchant, architect, and painter. Two of his pictures are in the Rotterdam Museum, the catalogue of which gives the dates of his life. We have also his inventory of October 30, 1680, which was published in Scheffer's *Algemeen Nederlandsch Familieblad* in 1883. It includes his pictures : four Titians (part 2, p. 4b), een vrouwtge (female portrait) van Lucas van Leyden, het graefge van Penbroeck (the Earl of Pembroke) van Holbeyn (with two others), 2 oude mans trony's (heads of old men) van Reynbrant, een oude trony (an old man's (?) head) van A. Blommert, een vroutge met lampge (a woman with a lamp) van G. Douw, 4 landscapes by H. Saftleven, 4 pictures by and 8 copies after Ph. Wouwerman, 6 Brouwers and 8 van Dycks.

1663 December 6

No. 261. REMBRANDT OWNS A DRAWING BY ANNIBALE CARRACCI

§ 1. On December 6, 1663, Constantijn Huygens the younger, of the Hague, writes to his brother Christiaan in Paris enjoining him to see the Jabach collection, which is said to contain about 50 drawings of landscapes by Annibale Caracci, § 2. and among them, according to Uylenburg, one with a good deal of water and small figures. § 3. He asks Christiaan to make a small hasty sketch of it, indicating the number of figures and their positions, § 4. that he may judge whether a similar drawing belonging to Rembrandt is a copy, which, however, he does not believe, because of the firmness of the touch.

No. 1177 Constantijn Huygens frère à Christiaan Huygens
A la Haye le 6 Decembre 1663

. . . . . .

§ 1. Vous ne devriez pas aussi négliger de voir à Paris le cabinet du Sieur Jabach, qui est un des plus beaux du monde pour les tableaux aussi bien que pour les desseins. Je le voudrois bien pour une raison particulière. Il a ce dit on entre autres choses environ une cinquantaine de paysages desseignés à la plume d'Annibal Caracci, § 2. et Uylenburg dit que parmy ceux la il y en a un ou il y a beaucoup d'eau et des petites figures de gens qui se baignent. § 3. Je voudrois que si vous voyez cela vous en fissiez vittement un petit brouillon n'importe quelque mauvais qu'il soit pourveu qu'on y puisse aucunement discerner ou sont les figures et combien il y en a, § 4. pour scauoir un peu au vray si celuy qu'a Rembrant à Amsterdam ou il y a semblablement des gens qui nagent du mesme maistre n'est pas une copie, ce que je ne croy pourtant pas pour l'hardiesse de la plume.

From the original in the Huygens collection of the University Library, Leyden. Published in the *Œuvres complètes de Christiaan Huygens*, vol. IV, p. 456 *et seq.*

The object of the request was probably to make sure whether there was a second example of the drawing Huygens wished to buy from Rembrandt. It proves that Rembrandt (or rather Titus and Hendrickje) were carrying on business as art-dealers.

For the writer and his correspondent see our No. 104.

" Uylenburg " was either Hendrick or his son Gerrit, both art-dealers.

1664

No. 262. RHYMED EULOGY ON REMBRANDT'S ETCHED PORTRAIT OF LIEVEN VAN COPPENOL

The following lines in calligraphic characters are on the back of an impression of the fifth state of the *Large Coppenol* in the British Museum :

Op de afbeeldinge van L. v. Coppenol door R. v. Rijn in koper uytgebeelt.

Wie zie ick hier in Prent: tis Coppenol nae't Leven,
Heel konstich door van Rijn in koper af-gemaalt:
Waertoe dient dit: Ick zie t; om Eeuwen lang te leven
Bij al wie uyt haar konst een vol vernoegen haalt
Lieven van Coppenol scripsit An° 1664 Aetatis suae 65

Mentioned by W. v. Seidlitz, *Radierungen Rembrandt's*, 1898, p. 155.

Cf. also under Nos. 178, 238 and 289.

In the same portfolio is a poem by Jacobus Heyblocq in 17th century handwriting, which evidently also belonged to an impression of the *Large Coppenol.*

Op d'afbeeldinge en Pennekonst van Mr. Lieven van Coppenol.

Een woord in plaats van veel: dit's Rembrants meesterstuck.
Zijn hand en deeze gantz niet kennen haer geluck
Hun toegevallen in 't oppronckeu van papieren
Met mensche-tronien en Letters; hier schort niet,
Als 't Leven Coppenol! en daerbij noch al iet;
Wat? op de penn een Kroon, en op het hooft Laurieren.

Jacobus Heyblocq.

Unpublished.

For the poet and his relations with Rembrandt cf. our No. 240.

1664 June 4

No. 263. L. V. LUDICK SELLS HIS CLAIM UPON REMBRANDT TO H. BECKER

§ 1. On June 4, 1664, L. v. Ludick declares before the notary that he has sold to H. Becker all the rights accruing to him from the agreement of August 28, 1662, and has been paid in full by Becker for the same. § 2. He accordingly hands over the agreement to v. Ludick, and also the legal judgment given in his favour against Rembrandt.

§ 1. Op huyden den 4en Juny anno 1664 compareerde voor my François Meerhout, openbaar nots.. ter presentie van Sr. Lodewyck van Ludick coopman, wonende binnen deser stede, myn Nots. bekent, ende verclaerde de voorn. comparant vercocht, opgedragen ende getransporteert te hebben gelyck hy dede mits desen, aen Sr. Harmen Becker, mede voopman binnen deser stede alle soodanich recht en actie als hem comparant uyt den notoriale contracte van dato den 28 Augusty 1662 tusschen hem en Rembrant van Rijn opgerecht voor den nots. Nicolaes Listingh en seeckere getuygen, ten laste van voorn. Rembrant van Rijn deuchdelijck competeert, bekennende daervan door den voorn. Becker t' sijnen comparants genoegen voldaen en welbetaelt te wesen, den lesten penn. met den eersten, soodat hy daeromme de voorn. Becker geheel en absoluyt stelde in syn comparants stede en plaetse, om den innehouden van dien ten laste van den voorn. van Rijn te innen en te vorderen, want hy compt. verclaerde uyt crachte van denselven contracte geen vorder recht ten laste van voorn. van Rijn te hebben, behouden noch reserveeren in eenigerley manieren, § 2. gevende hy compt. daeromme 't selve contract in handen van voorn. Becker, alsmede 't vonnisse op sijnen naeme ten laste van voorn. van Rijn geobtineert, ten einde hy d'executie daeruyt moge vorderen naer behooren. En beloofde hy compt. desen transporte gestant te doen en het getransporteerde jegens alle aentael te bevryden, onder verbant van syn compt. persoon ende goederen, roerende en onroerende, presente ende toecomende, die stellende ter bedwangh als naer rechten, welck transport de voorn. Becker mede compareerende. accepteerde. Ende consenteerde den eersten comparant hiervan acte in forma, 't welck aldus passeerde binnen den voorn. stede Amsterdam, ter comptoire mijns nots. ter presentie van Mathys Osdorp en Jan Joosten, myn clerquen, als getuygen hiertoe versocht.

Lodewyck van Ludick
M. Osdorp
Jan Joosten
François Meerhout
Nots. publ.

First published from the file of the notary F. Meerhout of Amsterdam, packet n° 123, p. 233, in *Oud Holland*, 1884, II, p. 98, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

This document deals with Rembrandt's old debt to Jan Six (see No. 145), which the latter had sold to Ornia (see No. 178). Cf. also Nos. 213, 225 and 253, and for the sale to Becker, Nos. 265 and 300.

Nothing is known as to the judgment against Rembrandt obtained by L. v. Ludick. The judgments of the Amsterdam Court of Sheriffs at this period are missing.

No. 264. SUPPOSED REGISTRATION OF REMBRANDT'S BURIAL

1664 July 19

In the " Begraafregister van het Sint Antonie Kerkhof " at Amsterdam is the following entry :

19 Juli 1664, Rembrandt van Ruynen en sijn kyndt op de hoeck van de wijje steegh.

J. Immerzeel, *Lofreede op Rembrandt*, 1841, pp. 25 and 58, had looked for the entry of Rembrandt's burial, because he had given a mistaken interpretation to the words " Titus van Rijn, eenigen naergelaten soon van Rembrandt ", in the document of No. 283 below. He found the above entry, in which he read van Rijn instead of van Ruynen, and hence applied it to Rembrandt. The correct reading has already been given by Dr. Scheltema, *Rembrand*, 1853, p. 84.

1664 December 31

No. 265. STATEMENTS OF WITNESSES AS TO THE TRANSACTION BETWEEN L. V. LUDICK AND H. BECKER

§ 1. Abraham Franssen and Thomas Asselijn declare on December 31, 1664, at Rembrandt's request, the former, that he was present in H. Becker's house nine or ten months ago, when L. v. Ludick sold his claim on Rembrandt to Becker for some cloth at f. 8.— a yard. § 2. Van Ludick had said that Becker had overvalued the cloth, and that he would let Becker keep the portion he was giving him for the claim, if he would pay f. 500. § 3. Becker had at once accepted the offer, but had afterwards retracted, whereupon v. Ludick had offered to take f. 25.— less, and Becker had told him, he would rather get rid of the cloth than pay cash for the claim. § 4. Becker had then given the cloth for the claim. § 5. Thomas Asselijn, for his part, declares that v. Ludick had told him a few days later, that he had exchanged the claim for some cloth. § 6. Asselijn having remarked that v. Ludick had no doubt made a good bargain, the latter retorted that he had offered Becker the cloth again for f. 500.—

§ 1. Op huyden den 31 Decemb. A° 1664 compareerde voor my Joannes Hellerus, Notaris publicus by den Hove van Hollandt geadmitteert, t'Amst. residerende, Sr Abraham Fransen, out 51 jaren en Thomas Asselijn out 44 jaren, inwoonders deser stede, en hebben ten versoecke van Sr. Rembrant van Rijn, schilder, wonende op de Lauriergracht alhier, geattesteert getuigt hoe waer is, eerst Abraham Fransen alleen, dat negen a thien maenden geleden, sonder den precysen tyt onthouden te hebben, hij deposant ten huyse van Harmen Becker alhier is geweest, alwaer mede was Lodewijck van Ludick, welke van Ludick met de voorn. Becker te (rade gegaan) synde, dat hy Becker van hem v. Ludick, soude overnemen de schult, die hy van Ludick hadde tot laste van den req^t^ volgens de laetste acte daervan synde gepasseert voor den notaris Listingh en daervoor laken betaleen tot acht gulden d'elle, 't welk hij hem vertoonde, § 2. daerop hij van Ludick tegen hem Becker seyde, dat hij Becker t'voorn. laeken te hoog instelde, seggende hij van Ludick tegen hem Becker, ,,ick wil u alle 't laken 't welck ghy my presenteert voor de actie laten houden voor vijf hondert gulden", § 3. welcke presentatie hij Becker dadelyk heeft geaccepteert en voort wederom daer uytgescheyden, waerna hij van Ludick tegen hem Becker wederom seyde: ,,ick sal u all het laken noch vyfentwintich guld. minder als vyfhondert laten", hij Becker daer op seyde: ick wil liever 't laken quyt zijn, als gelt voor die actie geven", § 4. waerop hij Becker hem van Ludick de voorn. actie heeft voldaen met het voorn. laken; § 5. getuygt Thomas Asselijn, mede alleen, dat eenige dagen na het sluyten van het voorn. accoord, hij van Ludick tegen hem deposant verclaert heeft, dat hij de actie van Rembrandt hadde verhandelt aen voorn. Becker tegen laeken § 6. en hij deposant daerop seggende ,,soo wilt ghij lichtelyck goede handelinge gedaen hebben", hij van Ludick wederom seyde, ,,wat soude ik een goede handelinge gedaen hebben ick heb hem het laken wederom gepresenteert voor vyfhondert gulden", presenteerende sulcx des noods versocht synde by eede te sterken. Gedaen t' Amst. in het bijzijn van Jan Cranendoncq en Christiaan Becker als getuygen.

Abraham Franssen
Thomas Asselijn
Quod attestor:
J. Hellerus, Nots. publ.
A° 1664

First published from the file of the notary J. Hellerus of Amsterdam, packet 161, p. 376 in *Oud Holland*, 1884, II, p. 99, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

Rembrandt probably got his friends to make this deposition, because he argued that Becker could not claim a hundred per cent payment on a bill for which he himself had paid less than fifty per cent (f. 500.— out of f. 1082.—). Cf. under No. 300 below.

About 1665

No. 266. INSCRIPTIONS ON PRINTS OF THE ETCHING « CHRIST HEALING THE SICK » (Bartsch n° 74).

A. On the reverse of the impression of the first state in the Amsterdam Print Room :

Vereering van mijn speciale vriendt Rembrandt tegens de pest van m. Anthony.

First published by Vosmaer, first edition p. 229, second edition p. 292.

The inscription was written by the art-dealer Jan Pietersz Zoomer (1641 to about 1716). Marc Antonio's *Plague*, the print given in exchange, is Bartsch n 417.

Taking into account the date of Zoomer's birth, this exchange cannot have been made much before 1665. It proves that, even after his bankruptcy, Rembrandt still possessed first impressions of the Hundred Gilder Print executed several years before, and that he still took an interest in the important prints of other engravers.

B. Reverse of the impression of the first state in the Imperial Library at Vienna :

de 6 print op de plaat (sixth impression from the plate) *f 48 Gulden.*

Both inscriptions are in a seventeenth century handwriting, the first written in red pencil, the second with a silver point. The former is probably either by Rembrandt himself or by the first owner of the plate.

First published by Adam Bartsch, *Catalogue raisonné de toutes les estampes qui forment l'œuvre de Rembrandt*, Vienna, 1797, I, p. 74.

C. Verses under an impression of the second state in the Bibliothèque Nationale, Paris :

Aldus maalt Rembrants naaldt den zoone Godts na 't leeven ;
En stelt hem midden in een drom van zieke liën:
Op dat de Werelt zouw na zestien Eeuwen zien,
De wond'ren die hij an haar allen heeft bedreeven.

Anders

Hier hellept Jezus handt den zieken. En de kind'ren
(Dat's Godtheyt!) zaalicht hij: En strafftze die'r verhind'ren
Maar (ach!) den Jong'ling treurt. De schrifftgeleerden smaalen
't Gelooff der heiligen, en Christi godtheits straalen.

Anders

Dezen Messias dee wel duizent wonderheeden
Vit goetheit, zonder wraak, tot nut, en heil, der Joön.
Maar ach! zij kruisten, ach! dien Siloa, godts zoon
Des blijft zijn bloet op haar, en wij zijn nu zijn leeden.

Anders

Hy die an Isr'el, in ons vleesch, dus milt, verscheen ;
Bralt nu vol Maajesteit, zijns godtheits, op de wolken:
En wert vand' eng'len in de Dryheit angebeën,
Tot dat hy weër verschijnt ten oordeel aller volken.

H. F. Waterloos.

The verses, written by the poet himself, are arranged in quatrains ; the word "Anders" is written vertically between each.

Unpublished.

The second poem contains the oldest paraphrase of the episodes from chapter XIX of St. Matthew represented in the etching : the healing of the sick (v. 2); the blessing the children (v. 14); the punishment of the disciples (v. 13); the admonition to the rich young man (v. 22), and the dispute of the scribes (v. 3—12). Cf. A. Jordan in the *Repertorium für Kunstwissenschaft*, 1893, XVI, p. 299, and for the poet, Nos. 221 and 222 above.

No. 267. PICTURES BY REMBRANDT IN A LEYDEN INVENTORY

1665 January 11

In the inventory of the estate of Dr. Gerard van Hoogeveen, who died at Leyden, January 11, 1665, were a number of pictures, all unpriced, and among them :

een stuck van Rembrandt van Rhijn,
een trony van Rembrant,
een trony van Rembrant.

Unpublished extract made by A. Bredius from the file of the notary C. van Berendrecht of Leyden.

Cf. our No. 103 for Gerard van Hoogeveen.

No. 268. THE SUPREME COURT UPHOLDS THE JUDGMENT OF THE PROVINCIAL COURT OF HOLLAND IN THE CASE OF HERTSBEECK VERSUS CRAYERS.

1665 January 27

This judgment was given on January 27, 1665, and contains a complete confirmation of the judgment given by the Provincial Court, on December 22, 1662, in favour of Louys Crayers. The original is preserved in the judgment-book of the higher Court in the State archives at the Hague. As it contains no new features, we do not transcribe it.

1665
February 5

No. 269. REMBRANDT THE HEIR OF PIETER VAN MEDEMBLICK

On February 5, 1665, Rembrandt, as next of kin, gives Titus a power of attorney, to claim half of the estate of Pieter van Medemblick, grandson of his aunt, from the Chamber of Orphans at Leyden, and to give a receipt for the same, the said Pieter having died intestate.

Op huyden 5 Febr. 1665 compareerde voor my Johannes Hellerus Not. pub. bij den Hove van Hollandt geatmitteerd t' Amst. residerend, Sr. Rembrant van Rijn, schilder, wonende op de rosegraft(1) *alhier en heeft geconstitueerd, volmachticht sulx doende mits desen Titus van Rijn, syn soon, om uytten naem en van weghe hem comp. als voor de helfte erfgenaem ab intestato van Pieter van Medemblick, sijn vaders susteers soons soon, van de heeren weesmeesteren tot Leyden te eyschen, vorderen en ontfangen de gerechte helfte van soodanige rentebrieven met de verloope renten van dien, mitsg(ade)rs contante penninge ter voorn. weescamer berustende, mitsgaders alle soodanige goederen effecten als de voorn. Pieter van Medemblick verder metter dood ontruymt heeft, hem comp^t voor de helft competeerende, behoorl. en vereyschte quitantie van de ontfangh te geven, en voorts in desen alles meer te doen en laten, wat hy Comp. self present zijnde soude connen off moeten doen, belovende van waerden te willen houden 't gene in cracht deses gedaen sal werden. Onderverband als narechten. Gedaen te Amsterdam int bysyn van Peter Bartels ende Jan Cranendoncq als get.*

Rembrant van Rhijn
Peter Bartels
Jan Cranendoncq
Quod attestor
J. Hellerus Not. publ.
A^o 1665

First published from the file of the notary Hellerus of Amsterdam, in *Oud Holland*, 1884, II, p. 92. *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar de gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

For the relationship, cf. No. 3 above.

1665
February 13

No. 270. TRUSTEES APPOINTED FOR TITUS AS HEIR TO P. VAN MEDEMBLICK

§ 1. Carel van der Pluym and Alexander de Coning are appointed trustees for Titus as co-heir of Pieter Gerritsz van Medemblick, who had been abroad for about fifty years. § 2. The nominees accept the office and take the requisite oath on February 13, 1665.

§ 1. Den Ed. Caerl vander Pluym, Veertig in Raide deeser stede ende de E. Alexander de Coning, coopman, zijn voogden gestelt over Titus, minderjarige soon van m^r Rembrant van Rhijn, schilder, als mede erffgenaamen van Pieter, soon van Gerrit Pietersz van Medenblik, die nu omtrent vijftich jaaren is uijtlandig geweest. § 2. Comparerende hebben de voogdije aengenomen ende eedt gedaan aan Buijtevest en van Leijden van Leeuwen op den XIII Februarij anno 1665.

From the " Voogdijboek F, p. 326 v° " in the Leyden archives. First published in *Oud Holland*, 1884, II, p. 93, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar de gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

No. 271. TITUS PETITIONS FOR A RECOMMENDATION FROM THE BURGOMASTERS OF AMSTERDAM TO THE STATES OF HOLLAND. 1665 June 3

§ 1. Titus van Rijn, native and citizen of Amsterdam, is about 24 years old, and finds that his minority is prejudicial to the conduct of his business and might become still more so. § 2. He therefore proposes to obtain a declaration of majority, with the approval of his father, who signs below in token thereof. § 3. He begs for a recommendation to the States of Holland, the declaration below being a sufficient testimony that he is capable of managing his affairs independently.

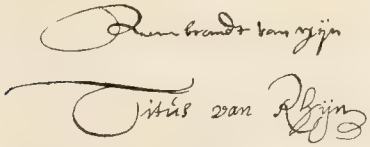
§ 1. Aende Ed: Grootachtbe: Heeren mijne Heeren Burgemeesteren ende Regeerders der stadt Amstelredamme

Geeft ootmoedigh te kennen Titus van Rhijn jongman ingeboren Burger dezer Stede, hoe dat hij suppl^t nu gekomen sijnde ten ouderdom van omtrent vier ende twintigh jaren en bevindende dat sijne minderjarigheyt int drijven ende voortsetten van syne handelinge hem eenigsints hinderlijck is. Ende voorts noch schadelycker soude connen worden, § 2. hadde daeromme met advys ende volcomen goetvinden van sijnen vader Rembrant van Rhyn (die tot dien eynde dese mede heeft onderteeckent) overleyt omme ten reguarde vande weynige

1. As originally written " Lauriergracht ".

resterende tyt, hem te doen mondigen, ende alsoo alle syne saeken vry en onbeschroomt te drijven.

§ 3. Waer over hy suppl^t syn toevlught is nemende tot Uw Ed: Groot Achtb^t met ootmoedigh versoeck, Uw Ed: Grootachtb^ti geliefte sij (in consideratie van syn bequaemheyt als bij de onderstaende verclaringe blyckt) hem suppl^t te verlenen favorable brieven van Recommandatie aende Ed. Groot mog. Heeren Staten van Holland ende Westvriesl^t ten eynde hem verleent werde veniam aetatis bij acte in forma, Twelck doende etc.



Schaep, the name of the registrar, appears above the petition, and on the margin : *Fiat het voorschrijven in neffensstaende requeste gedaen. Actum den 3 Juny 1665. Valckenier.*

The declaration referred to in § 3 is as follows :

Wij ondergeschreven Burgeren, vrunden ende Coopluyden deser stede verclaren bij desen goede kennisse te hebben aen voorn. suppl^t Titus van Rijn jongman ende uyt de ommegangh niet anders connen oordelen off is vermits sijn goede kennisse ende comportement volcomen bequaem, om sijn handeling en saeken als mondigh selfs te drijven.

Abraham Francen *Willem Jansz vander Pluym*
Jacob Claesz Vermaeten.

From the original in the State archives at the Hague. First published by Vosmaer, first edition, p. 320, in French, second edition, p. 449, in Dutch.

The legal majority was fixed at 25 years of age.

For Abraham Francen cf. No. 163 and note.

Willem Jansz van der Pluym was Rembrandt's cousin.

1665 June 3

No. 272. RECOMMENDATION OF TITUS VAN RIJN AS AN APPLICANT FOR VENIAM AETATIS

Letter from the burgomasters of Amsterdam to the States of Holland :

Edele Groot Mogende Heeren,

Om 't beright ende de goede getuigenisse, ons door de naeste vrunden van Titus van Rijn, Jongman oud omtrent 24 jaren, nopende de gelegentheit ende capaciteit van denselven Jongman gegeven, Hebben Wij zijn persoon Uw Ed. Gr. Mo: bij desen wel willen recommanderen, met gedienstig versoek dat Uw Ed. Gr. Mo: gelieven op stijne oodmoedige bede hem te verlenen veniam aetatis met Brieven daertoe vereyscht.

Waermede etc.
3 Juny 1665. *Uwer Ed. Gr. Mo*
Dienstwillige
Burgem^rs ende regeerders
der Stad Amstelredamme
Ter ord. van denselve
Jacob de Vogelaer

First published by Vosmaer, first edition, p. 320, from the original in the State archives at the Hague.

1665 June 19

No. 273. TITUS PETITIONS TO THE STATES OF HOLLAND FOR VENIAM AETATIS

§ 1. Titus declares that he is nearly 24, that he wishes to manage his business independently, and that he is quite capable of so doing. § 2. This is not only his own opinion, but that of his father and other honourable persons, whose declaration he appends. § 3. The short remaining period of his minority being prejudicial to his business, he begs for Veniam aetatis, § 4. that he may administer his property as if he were already 25 years old, and be released from tutelage or guardianship.

Aende Ed: Groot Mog: Heeren Staeten van Hollandt ende Westvrieslandt.

§ 1. Verthoont met behoorlijcke reverentie Titus van rijn ingeboorne Borger der stadt Amsterdam, dat hij suppl^t nu bij nae hebbende berijckt den ouderdom van vier entwintigh jaeren, gaerne sijne eygene affairen soude verrichten, en selfs sijne goederen regeren, § 2. oordelende niet alleen hij selfs sulcx voor hem al der nuts ende dienstigh te sijn maer oock sijn vaeder ende andere eerlijcke luiden die hem seer wel kennen, gelijcke wt de verclaeringe desen annecx is blijckende, § 3. dan alsoo hem suppliant is obsterende den corten tijt zijner minderjaerigheyt soo versoect deselue dat het uwe Ed: Groot Mog: geliefte zij hem suppl. te verleenen veniam aetatis (alvooren tot de faciliteringe van de Ed. Heeren Burgemeesteren ende regeerders der voors. stede Amsterdam geobtineert hebbende brieven van voorschrijvens ende recommandatie mede hier

nevensgaende:) § *4. omme alsoo int disponeren ende regeren sijner goederen te mogen doen ofte gehouden werden als off hij sijn vijff entwintich Jaeren gepasseert waere ende dienvolgende vande voogdie ofte curatele die hij tot noch toe verstaen subject te stijn ontslagen ende hem daertoe verleent acte ofte brieven in optima forma. twelck doende.*

Above the petition appears the name of the registrar J. v. Nierop. On the recto is written : *Reg^te Titus van Rijn, woonende tot Amsterdam, omme veniam aetatis.*

On the margin was the following order : *Fiat, op advies van Amsterdam in communi forma, de 19 Junij 1665.*

From the original in the States archives at the Hague. First published by Vosmaer, second edition, p. 451.

1665 June 19

No. 274. TITUS IS GRANTED VENIAM AETATIS BY THE STATES OF HOLLAND

Titus van Rijn

Den XIX Juny 1665 is opt advies van Borgemeesteren ende Regeerders der stadt Amsterdam aen Titus van Rijn oudt xxiiij^tich jaren verleent brieven in communi forma.

From the register of " Brieven van Venia aetatis 1613—1682 ". Now published for the first time.

1665 June 20

No. 275. ISAAC VAN HERTSBEECK IS ORDERED TO REFUND TO TITUS' GUARDIAN THE SUM OF MONEY PAID TO HIM

§ 1. Isaac van Hertsbeeck is ordered, on June 20, 1665, to pay back the sum of f. 4.200.— received by him from the proceeds of Rembrandt's house, to Louys Crayers, Titus' guardian, § 2. in accordance with the decision of the Court of Sheriffs, given May 5, 1660. § 3. Hertsbeeck had appealed against this decision to the Provincial Court and the Supreme Court. The appeal was dismissed by the former on December 22, 1662, and by the latter on January 27, 1665, the appellant being condemned in costs.

§ *1. Den 20 Juny 1665 is Isaac van Harsbeeck bij assingnatie geordonneert, de overstaende bij hem ontwangene poste van f 4.200 wederom uyt te keren ende te berde te brengen aen Louys Crayers, als bijde Heeren weesmeesteren, in plaetse van Jan Verwouth, gesurrogeerde voocht over Titus van Rijn, zoone van Rembrand van Rijn ende Saskia van Uylenburch, opde borchtochte bij hem in qualité voors. voor Schepenen gestelt, als blijct bij 't Cautieboeck van de Immeubelen, fol. 68 verso,* § *2. uyt crachte van Schepenen-vonnisse bij geschrifte, tusschen Crayers voorn^t, in qualité als voren Eyscher, ende Arrestant ter eenre ende Isaac van Harsbeeck gedaechde ter andere zijde, waerby schepenen de voorn. Harsbeeck ordonneren, de penningen, bij hem aen d'overzyde deses gelicht, weder te berde te brengen ende attmitteren den Eysscher en Arrestant deselve te ontfangen in Minderinge van 't geene hem, als voogt over Titus van Rijn, voor ende van wegen deselve Titus van Rijn over moederlijcke erffenisse van Rembrant van Rijn is competerende. In dato 5 May 1660.*

§ *3. Van welck vonnisse de voorn. Harsbeeck hebbende geappelleert eerstelijck aen den Hove Provinciael ende daernae vervolgens aen den Hoogen Rade, is bij sententie van 't Hoff in dato 22 December 1662 den appellant verclaert bij 't vonnisse van den gerechte van Amsterdam (boven gementioneert) te wesen niet beswaert, ende daerenboven gecondemneert in de costen ende in de boete van 't vol appel, hetwelcke mede op den 27 Januario 1665, volgens sententie, bij den Hoogen Rade is geconfirmeert. Dus hier by assingnatie als vooren. Aen Crayers in qualité ut supra, afgeschreven de bovengemelte somme van f. 4.200.*

From the " Register van Afschrijvingen " in the Amsterdam archives, fol. 208 *et seq.* First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 77.

For the payment to Hertsbeeck cf. No. 198 above; for the judgment of the Provincial Court, cf. No. 256.

No. 276. LOUYS CRAYERS GIVES ACCOUNT OF HIS MANAGEMENT OF TITUS' ESTATE

1665 June 22

The existence of this account is certified by the Register (" Klapper ") of accounts, vol. 1, p. 215. The documents themselves are missing from 1643 to 1684.

First mentioned in *Oud Holland*, 1883, 1, p. 11, by Mr. N. de Roever, *Een Huwelijk van Rembrandt, waarvan de eerste afkondiging twee eeuwen na zijn dood heeft plaats gehad.*

No. 277. PIETER VAN MEDEMBLICK'S ESTATE PAID OVER TO TITUS VAN RIJN

1665 August 22

§ 1. Titus appears on August 22, 1665, before the sheriffs of Leyden as preferential creditor of his father, the sole heir of P. v. Medemblick, whose

death is assumed, seeing that he has been absent from his native country for 50 years and that no news has been received from him. § 2. Titus acknowledges that the property, amounting to f. 882. 16. 11, has been paid over to him by the regents of the Chamber of Orphans, and gives his formal receipt for the same. § 3. He promises to repay the amount with interest, should Pieter van Medemblick re-appear, or should other heirs prove a better claim than his to the property. § 4. The names of his sureties and regularisation of the security according to the recognised formula.

iij^e xxj Gerrit Pietersz van Medenblick

§ 1. Wy schepenen der stadt Leyden hier ondergeteykent, doen kondt eenen ijgelijcken dien 't behoort, dat voor ons gekomen ende verschenen is Titus van Rhijn, veniam aetatis bekomen hebbende van de E. Gro. Mo. Heeren Staten van Hollandt ende West Vrieslandt, als geprefereerde crediteur des boedels van Rembrand van Rhyn, syn vader, die universeel erfgenaem is van Pieter van Medenblik Gerritsz, over de vyftig jaren uytlandig geweest zynde sonder dat men van desselfs verblijf kennisse heeft, ende de welcke daeromme gepresumeert werd overleden te syn.

§ 2. Ende bekende bij dezen voor hem, zyne erven ende nakomelingen, uyt handen van d'EE. Heeren Weesmeesteren dezer stede, als oppervoogden van alle onmondigen ende anderen toesight behoevende, gelicht, ontfangen, ende met volcomen genoegen naer hem genomen te hebben alle zoodanige goederen, geschriften, papieren ende munimenten als van wegen den voors. uytlandighen tot deezen daghe toe ter weeskamere alhier in getrouwe bewaringe gelegen ende berust hebben dgeene van dien uijtgesondert, bestaende de zelve goederen in een somme van achthonderd twee en tachtig guldens, sestien stuijv. ende elf penningen. Quiterende daer van by dezen d'EE: Heeren Weesmeesteren voors^t, oock des. voors. Pieter van Medenblicks voogden ende wijders allen anderen dien 't behoort: mitsgaders van alle handelinge, bewindt ende administratie dezen aengaende t'eenigen tijde gehadt ende gedaen. Belovende alle de zelve ende ijder van hen in 't bijsonder daer af jegens ijder man te indemneren ende bevrijden. § 3. Oock alle de voors. goederen t'allen tijde, des vermaent zijnde, weder te zullen opbrengen ende restitueren, met behoorlijcken interesse vandien, indien de voornoemde Pieter van Medenblick in tijden ende uijlen te voorschijn mochte komen, of dat iemandt quaeme daer toe beter of zoo wel als hij compt^t gerechtigdt zijnde, onder verbandt van zijn compt^t persoon ende alle zijne goederen, roerende, onroerende, jegenwoordige ende toekomende, geene vandien uijtgesondert, onderwerpende de zelve de jurisdictie van den E: Gerechte dezer stede. § 4. In 't verder hebben den E. Karel vander Pluijm, veertig in Rade dezer Stede, ende Alexander de Koning, koopman, huijden mede voor ons Schepenen compareerende, zich zelven voor de voornoemde Titus van Rijn gestelt, boven ende mede als principalen, nopende de restitutie ende indemniteijt vooren geroert. Renunciierende ten dien eijnde de beneficien ordinis seu excussionis et divisionis, van den effecte van dien wel onderrecht, mede onder verbandt van hunne personen ende al hunne goederen, geene exemt. Des zoo beloofde Titus van Rhijn voornoemt zijne voors. borghen in 't geheel ende zy borghen elckanderen voor de helfte ter zaecke van de voorgheroerde borghtochte vrij, kosteloos ende schadeloos te houden, onder gelijck verbandt ende bedwangh als vooren. In oirconde dezen bij ons schepenen voorn^t geteijkent huijden den XXII Auguste XVI^c vijf en t'sestich.

W. Hasius *H. van der Meer*

First published from " Register H. of the Quittantien van voljaarden in Leyden ", p. 321, in *Oud Holland*, 1884, II, p. 93, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren naar de gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

No. 278. REMBRANDT OFFERS TO PAY H. BECKER

1665 August 29

§ 1. Abraham Franssen declares on August 29, 1665, at Rembrandt's request, that he went to Becker on Rembrandt's behalf about a year and a half ago, and offered him, in Rembrandt's name, payment of the capital and interest on two promissory notes, demanding that Becker should hand over the security for the same, consisting of nine pictures and two books with engravings and drawings. § 2. To which Becker had replied, that Rembrandt must first finish the *Juno*, and had wanted him to paint something else as well, which Rembrandt declared himself under no obligation to do. § 3. Hereupon Becker had refused to accept payment.

§ 1. Op huyden den 29 Augusti a^o 1665 compareerde voor my Johannes Hellerus, notaris pub. by den hove van Hollant geadmitteert en te Amsterdam resideerende. Sr. Abraham Fransen, wonende hier ter stede, out 50 jaren, en heeft ten versoecke van Sr. Rembrant van Rijn, schilder, wonende op de Roose-

graft[1], *geattesteert en getuygt hoe waer is, dat omtrent ander half jaer geleden, sonder de precysen tyt onthouden te hebben, hy deposant door ordre van den req^t gegaen is ter woonstede en by den persoon van Harmen Becker, denselven uyt des req^t name aendienende, dat de req^t bereijt was denselve te voldoen de hooftsomme en interesse 't geene hy volgens twee distincte obligatien tot laste van req^t hadde te pretenderen, mits dat hy Becker, nevens de betalinge aen req^t voorts soude hebben over te leveren en restitueren soodanige pand, als hem in guarand waren ter hand gestelt, te weten negen stucks schilderijen en twee boecken van prenten en tekeningen, uytwysende de voorn. Harmen Beckers eygen hand. § 2. waerop Becker tot antwoort gaf:*

" Laet Rembrant eerst de Juno opmaken " daernevens noch yets van Req^t wilde gedaen hebben, 't welk den req^t seyde niet gehouden te syn. § 3. waer by hy Becker persisteerende, weygerich is gebleven van de voorn. penningen van de req^t te ontfangen, presenterende sulcx des noods versocht synde by eede te sterken. Gedaen 't Amster. in by syn van Jan Cranendoncq en Christiaen Becker als get.

Abraham Francen
Jan Cranendoncq
C. Becker
1665
Quod Attestor
J. Hellerus, Nots. pub.
A° 1665

First published from the file of the notary J. Hellerus of Amsterdam, packet 164, p. 107, in *Oud Holland*, 1884, II, p. 90, *Rembrandt, Bijdragen tot de Geschiedenis van zijne aatste Levensjaren, naar de gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

Rembrandt probably needed this declaration of his willingness to repay the debt to Becker, for use in his action at the Hague. Cf. Nos. 280 and 281.

1665 September 9 to November 5

No. 279. TITUS GIVES SECURITY FOR, AND RECEIVES PAYMENT OF THE PROCEEDS FROM THE SALE OF THE HOUSE

Legal Receipt and Discharge given by Titus van Ryn for the balance of the Estate of his father Rembrandt van Ryn.

Extract from the Book of Sureties of Real Estates remaining at the Secretary's Office of the City of Amsterdam fol. 89, etc.

Before the undersigned Magistrates appeared Titus van Ryn, the only surviving son of Rembrandt van Ryn and of Saskia van Uylenburg (having obtained his veniam aetatis), as principal, — Abraham Fransz, merchant living in the Angelier Straat, and Bartholomeus van Beuningen, woollendraper in the Liesdel, as guarantees. And jointly, and each of them separately, promised to redeliver into the hands of the Commissaries of the Insolvent Estates, when called upon, the said Six thousand Nine hundred fifty-two Guldens and nine Stuivers, which the said Titus van Ryn shall receive of and from the before-mentioned Commissaries, the money arising from the house and grounds in the Anthonis bree Straet Ao. 1658, which was sold under execution, and from the personal estate of Saskia van Uylenburch and Rembrandt van Rijn aforesaid, hereby binding all their goods, moveables and immoveables, present and future, in order to recover the said sum and costs. Therefore the before-mentioned principal promised to indemnify his said sureties under a similar obligation as above written. Actum the 9 September 1665.

A. J. J. Hinlopen and Arnout Hooft, H. v. Bronchorst

2207 : à 3 : 3	*6952 : 1*
Stamp	*8*
	6952 : 9

In the margin: *Good for G^ls 6952.9.— the 29. 7bre Willem Muilm.*

And : *I the undersigned acknowledge to have received of the said Commissaries the undermentioned six thousand nine hundred and fifty two Guldens and nine Stuivers, the 5 November 1665.*

Received the contents
Titus van Rhijn

From the lost original in the " Book of Sureties of Real Estates remaining at the Secretary's Office of the City of Amsterdam, fol. 89 ". First published by C. J. Nieuwenhuys, *A Review of the Lives and Works of some of the most eminent Painters*, London, 1834, p. 37.

All attempts to find the original document in the legal archives at Amsterdam have been fruitless. The extant documents of these archives begin with the year 1698.

No. 280. H. BECKER GIVES A POWER OF ATTORNEY IN HIS ACTION AGAINST REMBRANDT

1665 September 12

Becker gives the advocate Jan Keyser of the Hague a power of attorney to act for him in the

1. As originally written, " Lauriergracht ".

action brought against him by Rembrandt, and to appear before Councillor A. Nierop on September 14.

12 September 1665 compareerde ..... Sr. Harman Becker, coopman, woonende binnen deser stede, en .... machtigde de Heer en Mr. Jan Keyser, ad^t in 's-Gravenhage, om uyt syne name te vervolgen .... de saeck en questie die by Rembrant van Rijn, schilder, op en jegens hem comparant wert gemoveert en tot dien eynde te compareren voor de Heer en Mr. Aelbrecht Nierop, Raet ordinaris in den Hove van Hollant, als commissaris op de comparitie die geordonneert is op den 14^en van dese lopende maent voor Syn Ed. te houden ..... en aldaer en daer anders vereyschen sal op en jegens de voorsz. Rembrandt van Rijn te ageren etc.

Herman Becker.

From the file of the notary A. Lock of Amsterdam. First published in *Oud Holland*, 1899, XVII, p. 4, by A. Bredius, *Nieuwe Rembrandtiana*.

The action was settled by mutual agreement on October 6, 1665. It is not possible to say whether the appearance before the Councillor Nierop took place or not, as the books recording such appearances are missing for this period.

1665 October 6

No. 281. REPAYMENT OF HARMAN BECKER'S TWO LOANS

§ 1. On October 6, 1665, Rembrandt re-pays the money borrowed by him from Becker on December 7, 1662, and March 28, 1663, together with the interest due, and Becker gives up the nine pictures and two art-books, held as securities, together with the promissory notes. § 2. Rembrandt promises to return the receipt for the security, which is for the moment at the Hague, within a few days. § 3. At the date of this settlement, neither of the two parties has any claim against the other beyond that arising from the debt to L. v. Ludick which Becker had taken over.

§ 1. Naerdat ick ondergeschr. aen Sr. Harmen Becker hadde voldaen en in contant aengetelt den innehouden van twee distincte obligatien, by my 't zynen behoeve gepasseert, de eerste van dato den sevenden December 1662, innehoudende de somme van vyfhondert seven en dertich gulden capitael, waerop over intresse verloopen was tot dato drie en tseventich gl. vyftien stuyvers, de tweede van dato 28 marty 1663, innehoudende de somme van vierhondert vijftich gl. capitael sonder intresse, soo verclaere te gelyck op dato ondergeschr. van voorn. Becker daertegen weder overgenoomen en van denselve ontfangen te hebben de negen stucx schilderyen en twee const print boecken als pant voor gemelte sommen onder de voorn. Becker berust hebbende, ende mede ingetrocken de voorn. twee obligatien by my ondert. sulcx dat ik de voorn. Becker deswegen quitere en voor goede overleveringe bedancke, § 2. en beloove de recepissen off obligatoire acte so de voorn. Becker my daervan hadde gegeven, nu in den Hage berustende, hem zonder uytstel in corte dagen te restitueren en weder overleveren, onder verbant als naer rechten. § 3. Actum den sesten October 1665 Amsterdam; sulcx dat tot desen huydigen dach, de voorn. Becker op van Rijn, nochte de voorn. van Rijn op Harmen Becker, uyt eenige acte hoedanich die soude mogen wesen, iets vorder eyschen, houden offte pretenderen, dan alleenelyck, dat de voorn. Becker ten laste van Rembrant van Rijn, ongeprejuditieert open blyft en voorbehout syn actie uyt zaecke van den transporte, dewelcke Lodewijck van Ludick aen hem heeft getransporteert. Actum ut supra.

Herman Becker *Rembrant van Rhijn.*

From the file of the notary F. Meerhout of Amsterdam, packet 123, p. 111. First published in *Oud Holland*, 1884, II, p. 91, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren naar de gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

We know nothing more precise as to these two debts. It is remarkable that no interest was charged on the second. Rembrandt had already offered to pay, on March 1, 1664 (1), but Becker had refused the money on that occasion, requiring that Rembrandt should first finish a *Juno*. It may be that the master agreed to paint this in place of interest. The presence of the receipts for the securities at the Hague was obviously due to the lawsuit referred to under No. 280.

For the other debt referred to in § 3, cf. the comment on Nos. 265 and 300.

No. 282. A PORTRAIT OF A WOMAN BY REMBRANDT IN A DELFT INVENTORY

1665 October 16

On October 16, 1665, three unmarried members of the Cruyshoeck family of Delft sell their furniture for f. 300. Among their effects was :

Een vrouwe tronie door Rembrant.

1. Cf. Abraham Franssen's deposition under No. 278.

Unpublished extract made by A. Bredius from the file of the notary Abr. v. d. Velde of Delft.

The other pictures were by de Bloot, Codde (3), P. v. Asch (3), Droochsloot, van de Venne, van Diest und A. Bosschaert. The Delft painter Gilles de Berch was witness.

1665 November 5

No. 283. TITUS RECEIVES THE RESIDUE OF HIS FATHER'S ESTATE

5 November 1665. Rembrant van Rijn. Aen cassa betalt aen Titus van Rijn, eenigen naergelaten soon van Rembrant van Rijn ende van Saskia van Vullenborch, sijn moeder, vercregen hebbende veniam aetatis van de hooge overheyt ende indier qualyteijt, als principael, Abraham Francen Coopman, wonnende in de Angelierstraet, ende Bartholomeus van Beuningen, laeckencoper in den Lisdel, als borgen ende beloofden tsamen ende elck een vooral uts . . . . . f 6952.9.

First published from the " Journaal der Desolate Boedelskamer " I^r. D, fol. 344, in the Amsterdam archives, by E. Maaskamp, *Rembrandt van Rijn en zijne werken geschetst*, Amsterdam, 1828, p. 17, where, however, the total is given as f. 695.9.

The expression " eenigen naergelaten soon van Rembrant " has led to the mistaken inference that Rembrandt was already dead at this date. It means, of course " the only surviving son of the marriage between Rembrandt and Saskia ". This interpretation was given by Scheltema, *Rembrand*, 1853, p. 84, who also pointed out the mistake as to Rembrandt's supposed burial on July 19, 1664, referred to under our No. 264 above.

1665 December 18

No. 284. WORKS BY REMBRANDT IN AN AMSTERDAM INVENTORY

The following entries occur in the inventory of the widow of Frederick Alewijn of Amsterdam, drawn up on December 18, 1665.

Een turcxe trony van Rembrandt
3 printen van Rembrandt in lijsten.

Unpublished extract made by A. Bredius from the file of the notary C. Hoogeboom of Amsterdam.

1666

No. 285. A PICTURE BY REMBRANDT IN A LEYDEN COLLECTION

In the inventory of Henric Bugge van Ring and Juffrow Aeltge Henricx van Swieten of Leyden, the following occurs among the numerous pictures :

Een stuck van Rembrandt, synde een doctoor met sijn boecken.

Unpublished extract made by A. Bredius from the notarial archives of Leyden.

This may have been one of the following : Bode's Plates 43 (Brunswick), 198 (Nostitz), 290 (late Carstanjen), 298 (Lanckoroncki) or 320 (Ny Carlsberg).

1666 October 15

No. 286. REMBRANDT OFFERS A THOUSAND GILDERS FOR A HOLBEIN

§ 1. Anna de Witt, of Dordrecht, writes to her cousin Johan van der Voort of Amsterdam, that she will gladly consent to have the portrait of their common grandfather, Willem Schijverts van Merode, copied for him as he wishes, but does not think there is a painter at Dordrecht who could do it satisfactorily. § 2. She has given the picture to her cousin Hamel to take to Herzogenbosch, where there is a good painter, on condition that, should the copy prove successful, a second copy should be made for him (v. d. Voort). § 3. As the original is less than life-size, the copy is to be made life-size, like the other family portraits, and many persons disapprove of this, holding that the original should be exactly copied. § 4. In the original there is also an indifferent figure of a patron saint, as the picture seems to have been an altarpiece formerly. § 5. In this matter, individual taste may be consulted. If her correspondent wishes, the original may be sent to him ; it is to be copied again for the writer in the same size as the original, but without the patroness, which is by an inferior painter, § 6. whereas the portrait is by one of the greatest painters of his time, Holbein, who also painted the picture of their ancestor. § 7. Rembrandt offered f 1000.— for the original, which proves its artistic value, and therefore it ought to be copied by a good painter.

Mijn Heer
Mijn Heer Johan van der Voort
wonende op den frowelle borghwal
inde witten gevel beyt oude heeren
Logement
tot Amsterdam

Mijn Heer ende warde neef

§ 1. *Zeer garen soude ick UE begeerte voldoen int laette copyeren van onssen oude grootevader Willem Schyverts van Merode, byaldien ick dachte dat hier tot Dordrecht een zoo konstighen meester waer, diet naer UED contentement sou cone schilderen,* § 2. *hadde desse schildery met neef Hamel* (1) *naer den Boos gegheven, omdat die daer roemde van een fraey schilder die de selfde daer voor hem heeft laette copyeren, onder conditij, soo ons die aenstaet, die dan voor hem ander mael sou laete schilderen.* § 3. *Al soo het principael kleynder alst Leven is, soo is desse Coppie soo grot alst Leve gemaeckt, op die grotte als onsse andere voorouders syn, maer wort van veele mispreese, die menen men most het principael simpel volghen,* § 4. *daer staet byt principael een slecht beelt; dit stuk schynt wel eerder geweest te hebbe een taffereel stuck op een autaer inde kerk en de pattronesse daer by geschildert:* § 5. *soo dat dit copyeere seer soude bestaen in eyghen sinnelyckheyt, ende soude het principael, soo daer toe geneghen bent, UE wel toesende; sal voor ons hier noch eens gekopyeert worden op die eyge grotte alst geschildert is, maer het beelt daeraf gelaette omdat by een slecht meester daer by is geschildert;* § 6. *is de tronyye gedaen van een van de vermaertste meesters van dien teyt genaemt Hoolbeen, is de meester die in dien teyt het tafereel van onsse voorouders geschildert heeft;* § 7. *Mr. Rembrant tot Amsterdam voort principael heeft gebooden 1000 gul. waerdoor UE ordeelen kont 't een konstich meester moet zyn geweest, soo dat het wel door een goet Mr. diende te werden gekopyeert,* etc. etc.

Den 15 October 1666.

Letter from Anna de Witt to her cousin Johan van der Voort of Amsterdam. First published by J. F. Backer, in the *Amsterdamsch Jaarboek voor 1901*, p. 16 *et seq.*, *Een briefje van nichtje Anna de Witt.*

It is not very probable that Holbein was really the painter of this portrait, and of that of the ancestor mentioned in § 6. The tendency to ascribe every passable picture of the 16th century to Lucas van Leyden, Dürer, or Holbein was no less pronounced in those days than in our own times.

1666
November 18

No. 287. REMBRANDT GIVES A POWER OF ATTORNEY TO TITUS VAN RIJN

Op huyden den 18 Novemb. 1666 compareerde voor mij Johannes Hellerus . . . . . Sr. Rembrandt van Rijn, schilder, wonende op de Rosegraft alhier, mij notaris bekent, en heeft geconstitueert en vol machticht sulcx doende mits desen Titus van Rijn, sijn soon (en Christiaen Dusart, schilder alhier, te samen en elck van hen int 't bysonder) (1) *om uyttenname en van wege hem comparant alle sijne saken en affaires overal waer te nemen, bevorderen en procureren, penningen van alles en een ygelijck in te vorderen, ontfangen, quitantie van ontfang te geven, des nood sijnde daervan als om de leste daervan te doen . . . . . eeren by middelen van Justitie, tot dien einde te compareren voor alle heeren, hoven, gerechten en rechteren en aldaer te ageren voor en tegen eenen ygelijck derselve alle anderen des nood sijnde, soo int eischen als verweeren ter diffinitie en sententie toe, sententien te herwijzen, ter executie te leggen off daervan te appelleeren, reformeren, off andersints te proveceren en deselve provocatie te vervolgen ten uyteinde toe, oock met alle en eenen yegelijck te mogen effenen, rekenen en liquideren, accorderen, compareeren, transigeeren, accoorden en transactien te passeren, alle questien en differentien aen goede mannen te submitteren en verwijsen, derselven uytspraeck aan hen . . . . derself . . . tot dien eynde compromis op te rechten, arresten, combrementen op personen en goederen te doen en voorts in dezen alles meer te doen en laten wes hij comp. selfs present sijnde soude connen off moeten doen, al waar 't dat een nader last vereischt wiert dan als voors. staet, cum potestate substituendi ad lites . . . . . voor goed en van waerde te zullen houden alle 't gene in crachte deses gedaen sal werden, onder verband als nae rechten. Gedaen te Amsterdam int bijsijn van Jan Bartelsen en Jan Vreelant de Jonge als get.*

Rembrandt van Rhijn
Jan Bartelsen
J. v. Vreelandt de Jonge
Quod attestor:
J. Hellerus. Not. publ.
A° 1666.

First published from the file of the notary Hellerus of Amsterdam, packet 167, p. 263, in *Oud Holland*, 1884, II, p. 95, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

This power of attorney presents no special features, and requires no further explanation. The object for which it was given is unknown.

1. This was Johan Hamel jun. Further details given by Backer, *loc. cit.*, below.

1. The words in brackets were subsequently erased.

1666
December 4

No. 288. REMBRANDT'S LAST DWELLING MENTIONED

In the Register of Collateral Heirs, p. 36, 2nd document, in the civic archives of Amsterdam, is the following entry under the date of December 4, 1666 :

Naergelaten by Jaques van leest, alhier overleden:

f 1100: de helfte van een huys en erve op de Roosegraft tegensovert Doolhoff, daer Rembrant van Rijn, schilder, in woont.

f 1000: de helfte van een huys staende naest het bovenstaende, bewoont bij pieter Coelard.

f 350: de helfte van een achterhuys in te gaen in de gangh nevens het huys daer rembrant in woont.

f 1000: } (Other houses, of no interest to us.)
f 5500: }

Den 4 December 1666 aengegeven bij Pieter van ghesel wonende int onderste perceel op 't water.

First published in *Oud Holland*, 1884, II, p. 108, by Mr. N. de Roever, *Rembrandt's Sterfhuis*, where also we are informed that Jaques van Leest, probably brother of the engraver, A. van Leest, died at the end of 1666. Cf. for him also No. 259 above.

The heirs had the houses sold by auction. In the conditions of sale, preserved in the Amsterdam archives (1), it is stated that the first house was let till May, 1668, for a yearly rent of f. 225.

The sale took place on January 17, 1667. The Pieter van Ghesel mentioned above became the owner of the whole house for f. 3906. —

The house, n° 184, in which Rembrandt had been living since July 26, 1663, stands on the north side of the Roosegracht, which is now filled in. The plot of ground is 4 m. by 23 1/2 m. A passage at the side of the house leading to the courtyard is now called the Romolengang. An underground dwelling had an entrance-door in this passage.

1667

No. 289. RHYMED EULOGY ON REMBRANDT'S ETCHED PORTRAIT OF LIEVEN VAN COPPENOL

Mariette found the following verse in Coppenol's writing on an impression of Bartsch n° 283, in the Crozat Collection :

1. Willige Verkoopingen, 1666-67, n° 43.

Lieven van Coppenol A° 1667

De Kunst blinckt in den Mensch verscheidelyck verdeelt
Dus leeft de Meester van de schryf Kunst afgebeelt

J. Six de Chandelier

First published in P. J. Mariette's *Abecedario*, Paris, 1854—56, vol. IV, p. 355.

The verses do not occur in the collected poems : *Poësy van J. Six van Chandelier*, Amsterdam, 1857.

Cf. similar inscriptions under Nos. 178, 238 and 262.

No. 290. RHYMED EULOGY ON REMBRANDT'S PORTRAIT OF JEREMIAS DE DEKKER 1667

Op zijne afbeedling
geschildert door
Rembrand van Rijn.

———

Aen den zelven.

———

o Rembrand, schoon uw vlijt De Dekker heeft gemaelt
Zoo konstig dat de ziel als uit het aenschijn straelt,
't Is maer een schaduw van de schors, die hem bedekte:
Zijn pen was machtiger dan al 't pinceelbedrijff:
Zy schildert zelf zijn geest, die langer voor het lijf
Te groot viel, waerom ook zijn reis ten Hemel strekte.

J. v. Petersom.

Although, as we have seen above (No. 222), the portrait of Dekker was painted before 1660, this poem appears for the first time in the posthumous edition of the poet's works, published by Wed^e Marten Jansz Brandt and Abraham van der Burgh at Amsterdam in 1667.

No. 291. JEREMIAS DE DEKKER'S POEM OF THANKS TO REMBRANDT 1667

V. 1—12. Alexander the Great would allow none but Apelles to paint him; and although the poet is less proud, he is nevertheless well pleased that the Apelles of his age has consented to paint him. 12—16. And this, not in hope of gain, but out of his love and favour to the Muses. 17—28. De Dekker would fain, in his turn, portray Rembrandt's art

and talent, but he cannot venture so to do, since the task would need the knowledge of a Vasari and a Van Mander. 29—48. Neither is it necessary, for Rembrandt's brush is famous as far as Dutch ships travel, and even in Rome, where he is the equal, nay, the superior, of Michelangelo and of Raphael. 49—60. It would therefore be an impertinence to sing Rembrandt's praise in verse, and he will only beg him to accept his eternal gratitude with these lines.

Dank-Bewijs
Aen den uitnemenden en wijt-beroemden
Rembrandt van Rhijn.

Quas dicere grates,
Quas referre parem?

1. *Zoo grootsch was voormaels 't hert des grooten Alexanders,*
Dat niemand hem vermocht
Te malen als Apell; Apell en niemand anders
Heeft hij hier toe gezocht.
5. *Zijn' trotsheid liet niet toe, dat mindere pencelen*
Zulx zouden onderstaen
'k En voel wel in mijn' borst zoo trotsen geest niet spelen,
Zoo grootsch een hert niet slaen:
En niettemin 't gevalt ('k en wil der niet om jocken),
10. *'t Vernoegt mij wonder wel,*
Op 't vlak penneel te zien mijn wezen nagetrocken
Van onzes tijds Apell.
En dat niet om wat loons daer uit te mogen spinnen
Maer louterlijck uit gunst,
15. *Uit eenen eed'len trek tot onze zanggodinnen*
Uit liefde tot de kunst.
O die nu met die kunst uw' kunste kon betalen,
In plaetze van met goud,
En u zoo meesterlyk op mijn' papieren malen,
20. *Als ghij mij trokt op hout!*
'k En zou wel uw gelaet, Heer Rembrandt, niet vertoogen
Maer uwen ab'len geest
En aerdige handeling afmalen voor elks oogen
Spijt nijd, dat booze beest.
25. *Maer boven mijnen leest zoo hoog te willen zweven*
Waer voor mij vol gevaer:
Dat werk vereischt een geest in schilderkunst bedreven,
Een Mander of Vasaer.
En uw' beroemden naem wat roems te gaen bejagen,
30. *Door rijm of regel-trant*
Waer waeter in de zee, waer hout in 't woud gedragen,
En zand gevoert op strand.
Gelyk voor puik van wijn geen' krans en hoeft te hangen,
Van klim-op altyd groen;
35. *Zoo heeft uw puik-penceel geen vreemde lof-gezangen*
Geen pen-getoi van doen.
Dat braaf penceel en hoeft na niemands lof te vragen;
't Is door zich zelf vermaerd,
En heeft zijns Meesters naem misschien zoo wijd gedragen;
40. *Als 't vrije Neerland vaert.*
Zijn kunstfaem over 't spits der Alpen heen gevlogen,
Tot in 't roemruchtigh Room
Doet selfs Italiën staen zien als opgetoogen,
Aen zynen Tyberstroom.
45. *Daer doet 'et duizenden de vlagge voor hem strijken*
Daer mag 't zijn streken vrij
Bij die van Raphaël en Angelo verlijken
Ja streeftze bei verby.
Derhalven waer 't, van Rhijn, eenal te kenlijk teken
50. *Van roekloos beckeneel*
Door rym-pen of gedicht den roem te willen queken
Van uw beroemd penceel.
Zulx dat ick voor althans niet anders weet te toonen
Als slechts wat dank-bewijs,
55. *Voorwaer om uwe gunste en kunste te beloonen*
Een al te slechten prijs.
Wel, heb dan drymael dank voor uwe gifte en gunste
En neem dit kort gedicht
Slechts voor een teken aen van dat ik aen uw kunste
60. *Mij eeuwig acht verplicht.*

First printed on p. 34 of the edition of 1667, mentioned under No. 290. See this, and also under No. 222. The poem is included among those, which the publisher of this edition "met naeuwe opmerckinge in 't net uytgeschreven zijn na de Copyen des Autheurs van woord tot woord, oock tot het allerminste toe".

Given also by Vosmaer, second edition, p. 392 *et seq.*, in French.

1667 No. 292. A ST. PAUL PAINTED BY REMBRANDT IN A DELFT COLLECTION

The property left by the deceased Mr. Gerrit van Heusden, secular priest at Delft, included a large number of pictures by painters whose names are not given, but among them was :

Een stuck Schilderij van Paulus door Reymbrant.

Unpublished extract made by A. Bredius from the file of the notary N. Vrijenbergh of Delft.

There were further : 7 pictures by J. v. Goyen and 3 " tronien " by Lievens.

The work in question may have been any one of the following extant pictures :

Bode's	Plate	2	in the Stuttgart Museum.
"	"	3	in the Germanic Museum, Nuremburg.
"	"	34	in the J. H. Harjes Collection, Paris.
"	"	35	in the Imperial Museum, Vienna.
"	"	382	in Lord Wimborne's Collection, Canford Manor.

1667 May 13 No. 293. A STANDARD-BEARER BY REMBRANDT IN A DELFT INVENTORY

In the inventory dated May 13, 1667, of the widow Boogaard, who married A. Thierens, is the following entry :

Een vendraeger door Reymbrant van Rijn.

Unpublished extract made by the late Mr. A. H. H. v. d. Burgh of the Hague from the file of the notary W. van Assendelft of Delft (n° 1158).

Besides this there were pictures by Bramer, H. v. Vliet, L. Craen, de Berch, C. Fabricius, E. v. Aelst, Chr. Couwenberch, Hans Jordaens, G. Houckgeest, P. v. Asch, v. de Bundel, Vosmaer, van v. d. Venne.

The *Standard-Bearer* by Rembrandt may have been Bode's Plate 206, in the Gustave de Rothschild Collection, Paris, or Bode's Plate 370 in the G. J. Gould Collection, New York.

1667 July 23 No. 294. PICTURES BY REMBRANDT GIVEN AS SECURITY

In the inventory taken on July 23, 1667, of Thomas Asselijn's furniture, valued as security, are the following entries :

Een conterfeitsel van Rembrant (no price).
Een copie naar Rembrandt, daer Christus wert gegeesselt. . . . . f 10.—
Een dito sijnde een vrouwentronye. . . f 10.—

Unpublished extract made by A. Bredius from the file of the notary J. Paerslaken of Amsterdam.

Other pictures were valued as follows : J. v. Goyen f. 6.— and f. 25.— (twice), J. Lievens f. 6.— (twice), f. 30.— and f. 150.— (large picture), Moucheron f. 72.—, Ruisdael f. 7.— (small picture), f. 30.— and f. 35.— (twice), Th. Wijck f. 25.— and f. 30.—, portrait by B. v. d. Helst f. 200.— etc.

The copy after Rembrandt's *Scourging of Christ*, may have been identical with n° 302 in the inventory of 1656.

For Thomas Asselijn cf. the commentary on No. 163.

No. 295. THE MARRIAGE OF TITUS AND MAGDALENA VAN LOO 1668 February 10

D. 10 Feb. 1668.

Compareerden : Titus van Rijn van A(msterdam) oud 27 iaer geass^t met syn vader, Rembrandt van Rijn won. op d. rosegracht.

Magdalena van Loo, oud 27 iaer geass : met haer moeder Anna Huibrechts wont op Singel.

First published from the « Proclamatieboek » in the Amsterdam archives, by Dr. P. Scheltema, in *Aemstel's Oudheid*, 1863, v, p. 198, *De Kinderen van Rembrand*. Cf. also H. Havard, *Le Fils de Rembrandt*, in : *L'Art et les Artistes hollandais*, 1879, I, p. 90.

For Anna Huybrechts cf. Nos. 205 and 298.

No. 296. PICTURES BY REMBRANDT IN A PRIVATE COLLECTION AT LEYDEN 1668 April 19

In the inventory of Jan Jansz van Rhijn, who died at Leyden on April 19, 1668, are 163 pictures, without valuation, and among them :

No. 139 Een trony door Rembrandt
No. 153 Een sanger door Rembrandt

Unpublished extract made by A. Bredius from the file of the notary K. Outerman of Leyden.

The only picture among Rembrandt's extant works which could be identified with the *Singer*, is the portrait of Titus in the Imperial Museum at Vienna (Bode, Plate 443).

1668 April 30

No. 297. VALUATION OF A FEMALE PORTRAIT BY REMBRANDT AT AMSTERDAM

On April 30, 1668, the pictures of the deceased Joanna Juliaens, widow of Willem Bogaert, were valued at Amsterdam. Among them was:

Een vrouwentronie by Rembrandt . . . f. 90.

Unpublished extract made by A. Bredius from the file of the notary J. d'Amour of Amsterdam.

A Landscape by Pinas was valued at f. 36.—, a Shepherdess by Bijlert f. 3.—, a Tobias by Tengnagel f. 24.— and a Prince on Horseback by Camphuysen f. 48.—

1668 May 16

No. 298. THE WILL OF TITUS' MOTHER-IN-LAW, ANNA HUYBRECHTS

On May 16, 1668, Anna Huybrechts, widow of Jan van Loo, made her will before the notary François Meerhout, and in it bequeathed her portrait, painted by Rembrandt, to her daughter, Magdalena, wife of Titus van Rijn.

First mentioned in *Oud Holland*, 1884, II, p. 102, note 43, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

1668 July 24

No. 299. REMBRANDT AND TITUS DEBTORS TO CHRISTIAEN DUSART

The existence of the debt, amounting to f. 600.—, is vouched for by Dusart's declaration of September 19, 1670. The promissory note itself has disappeared.

1668 July 24

No. 300. ARBITRATION BETWEEN REMBRANDT AND HARMEN BECKER

§ 1. On July 24, 1668, Rembrandt acknowledges that, in accordance with the decision of three appointed arbitrators, the sum of f. 1082 is due from him to H. Becker, two-thirds of which he is to pay in cash, and one third in pictures by his own hand, which he is to paint within six months. § 2. These pictures are to be appraised by experts, appointed by the arbitrators, and should they be worth more than a third of f. 1082, Becker is to pay Rembrandt the surplus. § 3. As, however, it is not convenient to Rembrandt to pay the money at once, Becker will wait six months. Rembrandt will then pay him the amount punctually together with interest at 4 per cent, not only on this sum, but on his share of the fees paid to the arbitrators. § 4. For greater safety, Titus offers himself as his father's security.

§ 1. Op huyden den 24 July anno 1668 compareerde voor my Francois Meerhout, openbaar nots . . . . . Sr. Rembrant van Rhijn, constschilder, woonende binnen deser voorn. stede, mijn Nots. bekent verclaerende de voorn. comparant, dat Sr. Harmen Becker volgens uytspraecke by de heeren en Mr Willem Blaev, outschepen deser stede. Jacob de la Mine en Paulus Buys, adtes naer voorgaende submissie van partyen gedaen, die hy comparant in alle syne leden en poincten, volcoomentlyck laudeert en approbeert, liquide competeert een somme van duysent twee en tachtig gl. die hij comparant, ingevolge van deselve uytspraecke, gehouden was te betalen twee derde parten in gelt sonder eenige stipulatie van tyt en mitsdien contant, en een derde part in kunst off schilderyen, by hem comparant ter ordonnantie van voorn. Harmen Becker te maecken ende te leveren binnen den tyt van ses maenden, § 2. ende dat die alsdan soude werden getaxeert by luyden hen dies verstuende byde voorn. goede mannen te nomineeren, soo nochtans evenwel deselve kunst bevonden vierde meerder te beloopen als een derdepart van de voorn. duysent twee en tachtig gl., dat in dien gevalle de voorn. Becker het overige gelt aen hem comparant soude moeten rembourseeren en weder uytkeeren, § 3. ende naerdemael hem comparant de voldoeninge van deselve uytspraecke soo aenstons niet gelegen en quam, soo was 't, dat de voorn. Becker, tsynen versoecke, hadde geconsenteert daermede afftewachten van nu aff den tyt van 6 maanden, belooovende hy comparant, en sich mits desen obligeerende aen en ten behoeve van de voorn. Harmen Becker, de twee derdeparten der f 1082.— synde 721 gulden 6 st. 10 penn. over zes maenden precis pront te voldoen, opteleggen ende te betalen met den interesse van dien, jegens vier ten hondert int jaar, te reekenen naar beloop des tyts tot d'effectuele voldoenige toe, ende insgelijcx mede in den tyt hierboven gementionneert voor den voorn. Harmen Becker 't syner ordonnantie, aenvang nemende de gemelte ses maenden van den tyt aff, dat hy sijn meyninge sal hebben gedeclareert, te maecken en aen denselven te leveren het beloop van een derdepart der voorn. f 1082 in const off schilderijen by den voorn. compt selfs te schilderen en maecken, alles op de voet soo hier vooren staet vermelt, waer en boven de voorn. comparant noch bekende en verclaerde, dat de voorn. Harmen Becker, soo overt salaris van goede mannen als

andere oncosten voor de portie van hem compt. heeft verstreckt de somme van drie en vyftich gulden, die den compt. insgelyck aen voorn. Becker belooft te restitueren over ses maenden naer dato deses precis metten Intresse als boven; verbindende de voorn. comparant tot precise naarcominge vant geen voorn. is sijn persoon ende goederen, hebbende en vercrijgende geene exempt, die stellende ten bedwang van allen rechten en rechteren; § 4. en tot meerder verseeckeringe vande voorn. Harmen Becker soo compareerde mede voor ons nots. en naergenomen getuygen Titus van Rhijn, mede myn nots bekent, die welcke verclaerde wel vorbedachtelijken sich selven te stellen en constitueren borge ende principael voor de voorn. Rembrant van Rijn, synen vader, aen en ten behoeve van de voorn. Harmen Becker, aennemende beloovende en zich verobligeerende aen de voorn. Harmen Becker zelfs te voldoen en presteren, alle 't geene de voorn. Rembrant van Rijn hier boven heeft belooft en gehouden is, soo hij van sulex te doen in gebreecke comt te blijven, te dien eynde renuncieerende wel expresselijck de benefitien ordinis et excussionis, van den effect derselve onderrecht sijnde. Alles onder verbant en submissie als boven. Aldus gedaen en gepasseert binnen de voorn. stede Amsterdam ten comptoire mijns nots. ter presentie van Jan Jaaster ende Reynerus Staapel, myn Clerquen als getuygen hiertoe versocht. En sal met de voldoeninge van desen gemelte uytspraecke zyn en blyven geannulleert, waarin de voorn. Becker, mede comparerende, verclaerde sich te vergenoegen. Present als boven.

Herman Becker. *Rembrandt van Rhijn.*
Titus van Rhijn
J. Jaaster
R. Staapel.
Francois Meerhout
Nots. publ.

First published from the file of the notary Meerhout of Amsterdam, packet 123, in *Oud Holland*, 1884, II, p. 100, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar de gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

This agreement deals with the debt, which H. Becker took over from L. v. Ludick, but for which he had not paid 50 per cent of the nominal value. Rembrandt had obviously tried to evade his responsibilities, on this ground, but his pleas were set aside by the arbitrators.

No. 301. BURIAL OF REMBRANDT'S SON TITUS

1668 September 7

A. " Begraafboek van de Westerkerk, 3 Februari 1668— 31 October 1676. "

1668. freydag 7 [September], *titus van rijn, soon van rembrant van rijn, op de syngel ouer de app. marck ijn de goude schael, baer 16, roff.* . . . . . *10.10.—*

First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 60, from the original in the archives of the Westerkerk of Amsterdam.

B. " Register der dooden, die in de Westerkerk zijn begraven 8 December 1563—31 Januarij 1672. "

1668 De dooden inde maent van september tijtus van rijn, op de singel voor de appelmerckt . . . *8.0.—*
7. (*No.*) *153 NZ* (= north side).

First published from the original in the civic archives at Amsterdam, by H. Havard, *Le Fils de Rembrandt*, in: *L'Art et les Artistes hollandais*, 1879, I, p. 91.

The expression *sub* A: " baer 16, roff ", means that a bier with a " roef ", i. e. a frame-work over which the pall was stretched, was used, and that there were 16 bearers.

No. 302. SALE OF A PICTURE BY REMBRANDT AT THE HAGUE

1668 October 23

On October 23, 1668, the numerous pictures of the wine-merchant, Cornelis de Putter, of the Hague, were sold by his widow. Among them was:

No. 9. Rembrandt van Rhijn . . . *f. 50.—*

The picture was bought in by the widow.

From the file of the notary G. de Cretzer of the Hague. First published by A. Bredius in *Oud Holland*, 1895, XIII, p. 120.

No. 303. INSCRIPTION ON A PRINT AFTER REMBRANDT

Between **1668** and **1699**

Bust of an Apostle, looking to the left, with long curling hair and a faint aureole. Anonymous mezzotint engraving.

On the impression at Amsterdam, where it is ascribed to J. v. Someren, Rembrandt's name is written in old characters.

The dates on his engravings show that J. v. Someren flourished between 1668 and 1699.

1669

No. 304. NIGHT-PIECE BY REMBRANDT IN A PRIVATE COLLECTION AT THE HAGUE

The following entry occurs in an inventory of a private collection at the Hague, drawn up in 1669 :

een nagtje van Rembrant.

Unpublished extract made by A. Bredius from the file of the notary J. de Vos of the Hague.

1669 March 22

No. 305. BAPTISM OF TITIA VAN RIJN, REMBRANDT'S GRAND-DAUGHTER

Maert A° 1669.

den 22 dito. *tietus van ryn, maghdaleene van loo, renbrant van ryn, francois van Byler, Anna Huibreghts,* *tietie.*

From the " Doopregister der Nieuwe Zijdskapel, 3 Januari 1663—12 Februari 1677 ", in the civic archives of Amsterdam. First mentioned by Dr. P. Scheltema in *Aemstel's Oudheid*, 1863, v, p. 198, *De Kinderen van Rembrandt.* The names of the three sponsors follow those of the parents.

1669 October 5

No. 306. PROPERTY LEFT BY REMBRANDT

§ 1. The day[1] after Rembrandt's death on October 4, 1669, an inventory was made of his property. Although it had been expressly stated in the agreement of December 15, 1660, that the whole of the furniture belonged to Titus and Hendrickje, and consequently, it now passed to their heirs, an inventory of everything in the living-rooms was nevertheless drawn up (see below n^es 1—50). § 2. All the works of art and antiquities, however, were in three locked rooms, the keys of which were held by the notary, and the doors of which he sealed. § 3. Magdalena van Loo and Christiaen Dusart (Cornelia's guardian), expressly declare that they wish to consider whether they will take possession of the property or not. § 4. The meaning of the last, half-burnt clause seems to be, that they will pay the funeral expenses, if they can recover them from the estate.

1. This date is determined by the document given under No. 314.

Rembrandt van Rhyns Inventaris

Page 1.

Op de beste Camer (Best Room)

1. *Een bedt en peulue* (bed and bolster).
2. *Vyff oorkussens* (pillows) *met een peulue.*
3. *Ses syde gordynen* (silk bed-curtains) *met drie valletjens* (vallances).
4. *Een bedde spree* (bed-cover) *vant selve stoff* (of the same stuff).
5. *Vier groene glasgordynen* (green window-curtains).
6. *Een eeckenhoute taeffel met een spree* (oak-table with cover).
7. *Een spiegel* (mirror).
8. *Vier stucken schilderije onopgemaeckt* (unfinished pictures).
9. *Een beugel stoel* (ironing-chair).
10. *Een ijseren plaet* (iron griddle).

Int voorhuijs (Vestibule).

11. *Twee en twintigh stuckx soo opgemaeckte* (finished) *als onopgemaeckte stucken schilderijen* (unfinished pictures).
12. *Vier spaense stoelen* (Spanish chairs).
13. *Een eeckenhoute pars* (oak press) *met een schabel* (wooden stool).

Page 2.

In de Binnenhaert (Lumber Room)[1]

14. [*V*]*ueren houte Tresoor* (pine cupboard or chest for valuables).
15. [*T*]*wee tinne scholeten* (tin dishes) *m*[*et*] *tinne kandelaars* (tin candle-sticks).
16. *Een kannebort met ses kann*[*en met*] *tinne leden* (a stand for jugs and six jugs with metal covers).
17. *Drie slechte* (of small value) *schilderijtjens.*
18. *Ses soo laeckense kussens* (cloth cushions).
19. *Vyff slechte* (plain) *stoelen.*
20. *Een vierkant taeffeltje* (little square table).
21. *Twee gordijnen* (curtains) *met twee va*[*llen*] (vallances).

1. This word, at the top of the page, is destroyed, the document having been much damaged by fire. The new entries of pictures and chairs show that a new room must have been noted above.

22. *Een bijbel.*
23. *Een coopere Lampet*(1) *met een* [*schotel*] (brass basin and ewer).
24. *Een coopere vijsel stamper* (brass pestle).
25. *Twee coop*[*ere*] *kandelaers* (candlesticks) *met een blaecker* (lantern) *met* . . . .
26. *Ysere kandelaers* (iron candlesticks).
27. *Een groote lantaren* (lantern).
28. *Een bedtpan* (warming-pan).
29. *Een tinne kommetje* (bowl), *trechter* (funnel), *Hons*(?) *met twee aerde kannen* (earthen jugs) *met tin*[*ne*] *leden* (metal covers).
30. *Een stryckijser* (flat iron).

Int achterkeukentje (Back Kitchen).

31. *Drie roosters* (gridirons).
32. *Een hangh ijser* (pot-hook), *drie snuyters* (snuffers), *hengel*. . . (?) *en asschop* (ash-shovel).
33. *Seven aerde schotels* (earthen dishes), *eenige schaetlen* (bowls), *en taeffelborden* (plates).
34. *Een cleyn taeffel* (table).
35. *Voorts eenige potten* (pots), *en pannen* (pans), *en and*[*ere*] *rommelingh* (odds and ends), *niet waerdig om t*[*e*] *specificeren.*
36. *Een ijzeren pot* (iron pot).
37. *Vier slechte stoelen.*

Opt achterkamertje (Small Back Room).

Page 3.

38. *Twee bedden met twee peulen* (bolsters) *en vier kussens.*
39. . . . [*ta*]*fellaecken* (table-cloths).
40. . . . . *mtdoecken.*
41. . . . [*s*]*laeplakens soo out als n*[*ieu*] (sheets, old and new).
42. . . . *manshemden* (shirts).
43. *4 peuleue laeckens* (bolster-slips).
44. [.]*6 sloopen* (pillow-cases) *soo cleyn als groot en out als nieu.*
45. *8 dasjens soo out als nieuwt* (cravats, old and new).
46. *10 mansmutsen* (night-caps).
47. . . *beffen* (erased).
48. *eenige beffen en ponjetten* (cravats and cuffs).
49. *8 sackneusdoeken* (handkerchiefs).
50. *Een oude spiegel met een capstock* (clothes-stand).

§ *2. Synde de vordere goederen soo van schilderijen, teyckenen, rariteyten, antiquiteyten en anders op drie besondere Camers geset, de deuren daervan door my Notaris toegesloten, d'selve deure ten overvloet noch met mijn signet toegezegelt en de sleutels daervan door my in bewaringe genomen*

alles op 't versoeck van Juffr Magdalena van Loo, weduwe van Titus van Rijn, en Sr. Christiaen Dusart, als voocht over Cornelia van Rijn, § *3. onder expresse protestatie, die sij in kennisse van ons Not*. *en getuygen deeden, dat zij haer voor als noch in geene deelen wilden declareren erffgenaemen van den overledenen te syn, maer dat sy haer recht van deliberatie dienaengaen*[*de*] *wilden open houden, om naderhant*

Page 4.

. . . . . .
§ *4*. . . . . *uyt godt vr*[*uc*]*h*[*t*] . . .
. . . . . *de doode de aerde toekompt*
. . . . . *gelden daer toe van nooden* . . .
. . . . *souden verschieten, mits deselve.* . .
repeteerende uytte afcompste. . . . . . .
inden boedel bevonden werdende h . . . . . .
gelyck vooren is geseyt, erffgenaem . . . . .
dragen naer haer recht van delibera[*tie*] . . .
tot nader resolutie. Aldus gedaen . . . . . .
ter presentie van Symon Fraes [*en T*] . . . . .
Meerhout als get. hiertoe vereischt . . . . . .
den 5 October 1669

Christiaen Dusart
Magdalena van Loo
S. Fraes
T. Meerhout de Jonge.

First published from the damaged original in the file of the notary Stheemann, packet 34, in *Oud Holland*, 1884, II, p. 103, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

No. 307. REMBRANDT'S BURIAL **1669** October 8

A. " Begraafboek van de Westerkerk, 3 Februari 1668— 31 October 1676 ".

1669 den 8 October 1669. rembrant van rijn schilder, op de roosegraft, tegenouer het doothof, baer roff 16. laet na 2 kynder.

First published from the original in the archives of the Westerkerk at Amsterdam, by Dr. P. Scheltema, *Rembrand*, 1853, p. 86. Cf. also *Het Sterfhuis van Rembrandt* in *Obreen's Archief*, IV, p. 311, by the same author.

1. The word as originally written was " vles " (bottle).

B. " Register der dooden, die in de Westerkerk zijn begraven, 8 December 1663—31 Januarij 1672 "

1669 de dooden inde maent van ocktober:
8 rembrant van rijn opde roose graft 15.0.—

Unpublished extract from the register in the civic archives of Amsterdam.

C. " Doodboek van de Westerkerk op de Amsterdamsche Weeskamer. "

Rembrant van reyn, schilder rose gracht 8 8ber . . . . . 2 [children] *den 21 Decemb. 1674 heeft Catharina van Wijck de Weduwe verklaert geen middelen te hebben om haer kinderen yets*

Jan Theunisz Blanckerhof. . . . 2 [children] *voor vaders erf te kunnen bewijsen, 't welck Catharina Theunis Blanckerhof de moey getuygde waeraghtigh te sijn. prs de Hr. Hinlopen.*

First published, after the discovery made by the author, in the second (French) edition of Dr. P. Scheltema's *Rembrand*, edited by W. Bürger in 1866, p. 153.

The entry relating to Catharina van Wijck, which follows after that of Rembrandt's burial, and really belongs to the entry relating to Jan Theunisz Blanckerhof, was erroneously connected with Rembrandt, until Mr. N. de Roever set the matter right in *Oud Holland*, I, p. 1 *et seq.* : *Een huwelijk van Rembrandt waarvan de eerste afkondiging twee eeuwen na zijn dood heeft plaats gehad.* Cf. the facsimile of the passage *loc. cit.*

The two children under age left by Rembrandt were Cornelia, Hendrickje's daughter, and Titia, posthumous daughter of Titus.

The funeral expenses are given *sub* A as f. 20.—, *sub* B. as f. 15.—. Which was right we cannot now determine. For the expression : " baer roff 16, " cf. No. 301 above.

1669 October 11

No. 308. FRANS VAN BIJLERT APPOINTED TITIA VAN RIJN'S GUARDIAN BY THE AMSTERDAM CHAMBER OF ORPHANS

f° 179.

Titus van rijn

den 11. octob. 1669. Hebben de Heeren Weesmeesteren tot Voogdt over de naegelaete dochter van Titus van Rijn, daer moeder af is Maria (1) *van Loo, ende tot administrateur over des selfs goederen gestelt ende geordonneert françois van bijlert omme des voors(chreven) kindts reght en gereghtigheydt allomme op en jegens een jegelyck waer te neemen te bevorderen ende te verantwoorden, ende voorts des selfs goederen t' Haeren meesten nut, oorbaer en profyte te regeren ende te administreren, welcke Vooghdye ende administratie de voors(chreven) françois van bylert ter Weeskamer comparerende heeft aengenoomen, ende belooft sich daer Inne te sullen quyten nae behooren. pr(esentibus) alle de HHen Weesmeesteren dempto Hinlopen.*

1. Should be Magdalena.

Unpublished. From the original in the " Register der Voochdyen, beginnende 16 February 1662 ende eyndigende den 2 Juny 1671, litt. D. ", in the civic archives of Amsterdam. First mentioned by Dr. P. Scheltema, *De Kinderen van Rembrandt*, in *Aemstel's Oudheid*, 1863, V, p. 198. De Roever, *Oud Holland*, I, p. 10, thought that Titus and his wife had both died intestate. But it is evident from our No. 319, that Fr. van Bijlert was appointed guardian to the unborn child of Titus in his will, of which we have no further record. The guardianship was probably only contingent on the death of Rembrandt, for otherwise van Bijlert would, no doubt, have been formally recognised immediately after the birth of Titia.

No. 309. BURIAL OF REMBRANDT'S DAUGHTER-IN-LAW

1669 October 21

A. " Begraafboek van de Westerkerk, 3 Februari 1668 — 31 October 1676. "

21 October 1669, madalena uan loo, weduw uan titus uan rijn opde singel ouer de appelmaerckt inde goude schaal, laet na. . . 1 kijnt, baer roff 16, de erste boete. . . . . 10.10.—

From the original in the archives of the Westerkerk at Amsterdam. First published by Dr. P. Scheltema, *Rembrand*, 1853, p. 60.

B. " Register der dooden, die in de Westerkerk zijn begraven, 8 December 1663 — 31 Januarij 1672. "

1669 de dooden in de maent van ocktober
21. madalena van loo op de singel (In another hand is added : *Titus van rijn*). . . . . *8.0.—*
[No.] *153 NZ.* (= north side).

From the original in the civic archives of Amsterdam. First published in a French translation,

by H. Havard, *Le Fils de Rembrandt*, in: *L'Art et les Artistes hollandais*, 1879, I, p. 92.

C. "Doodboek van de Westerkerk op de Amsterdamsche Weeskamer."

magdalena van loo over de appelmarckt in de goude schael. . . 21 dito (= *October*) *1* (= leaves one child).

Unpublished. For the expression "baer roff 16" cf. No. 301 above.

1669 About Octobre 21

No. 310. INVENTORY OF THE PROPERTY LEFT BY REMBRANDT'S DAUGHTER-IN-LAW, MAGDALENA VAN LOO

The beginning of the inventory, says the writer who first published it, contains nothing of importance. From the portions still intact, we gather § 1. that certain of the goods were mortgaged, to the amount of . . . . 100 gilders, which Titus had spent in paying Becker, to whom he had given security for his father's debt. § 2. The goods in question were four pictures by Brouwer, two by Lievens, one by Porcellis, and three books containing Rembrandt's finest engravings. § 3. The family portraits are included with the furniture, and not with the works of art.

§ 1. *De naervolgende goederen* . . . . . .
Titus van Rijn voor . . . . . .
Rembrant van Rijn ge . . . . . .
uyt handen van Herman [*Becker*] . . . .
ende daerover aen selve . . . . . .
verschoten een somme . . . . . .
hondert guldens wae . . . . . .
desen boedel als nu dit . . . . . .
wederom verpant zyn . . . . . .

§ 2. *Een quacksalver van Adriaen Brouwer*
Een sieck boertje van dito
Een toback drincker van dito
Een tanttrecker van dito
Een priestertje van Jan Lievessen
Een landtschapje van dito
Een seetje, synde het . . . . . [*van*]

Jan Percellis

Drie constboecken gevult met al [*de*] *costelyckste printen, die Rembrant van Rijn in syn leven gemaekt heeft.*

§ 3. Among the furniture are the following:

Twee conterfeytsels van Bo[*l?*]
een conterfeytsel van des overledens schoonvader (Rembrandt)
een conterfeytsel van des overledens schoonmoeder (Saskia)
een conterfeytsel van des overledens man, daer hy over de leuning leyt (Titus).

From the original in the file of the notary F. Meerhout of Amsterdam, a document much damaged by fire. First published in *Oud Holland*, 1884, II, p. 101 *et seq.*, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

The exact date of this inventory is not known. It was probably drawn up immediately after the death of Magdalena.

No. 311. DISPUTE BETWEEN THE GUARDIANS OF CORNELIA AND OF TITIA VAN RIJN

1669 December 9

§ 1. At the request of Abr. Franssen and Christiaen Dusart, guardians of Cornelia van Rijn, the notary goes to the house of François van Bijlert, guardian of Titus' daughter, and reads the following notice to him: § 2. whereas the latter has summoned them to be present on December 11, when an inventory is to be made of the effects left in Rembrandt's house at his death, § 3. and whereas, by virtue of the agreement relating thereto, everything in the house, with the exception of the clothes and painting materials, is the sole property of the daughter of Hendrickje, § 4. they will not allow any inventory to be made by Bijlert. § 5. After hearing the notice read, Bijlert asks for a copy of the communication made to him.

§ 1. Op huyden den 9 December 1669 hebbe ick Jan Quirijnsz Spithoff, openbaer Notaris etc. mij met en beneffens de naerbeschreven getuygen vervoegt ten woonhuyse en bij den persoon van Sr. Françoys van Bijlert, en denselven uyt den name en van wegen Abraham Francen en Christiaen du Sart, als voogheden over Cornelia van Rijn nagelaten dochtertje van Hendrickje Stoffels, geprocreeert bij Rembrant van Rijn, geinsinueert en voorgelesen tgene volgt:

§ 2. Alsoo gij geinsinueerde in qualite als by d'H^n. Weesm^rs deser stede gestelde voogd over het nagelaten Kint van Titus van Rhijn, sonder uytdruckinge van verder qualiteyt, d'Insinuanten by acte van den

deurwaerder Gout hebt doen dachvaerden, omme op Woensdagh aencomende den 11er deser in 't sterfhuys van Rembrant van Rijn de goederen aldaer berustende, te sien inventariseren.

§ 3. Soo doen d' Insinuanten in qualite voorsz. U g' Insinueerde aenseggen, dat terselver sterfhuyse geen andere goederen sijn, als de welcke volgens het opgerechte Contract van Compagnie sijn raekende het naegelaten dochterken van Titus van Rhijn en de voorn. nagelaten dochter van Hendrickje Stoffels en in geenen deelen de voorn. Rembrant van Rhijn, als alleenlijck sijne cleederen van linnen, en wollen en 't schildergereetschap, § 4. derhalven d' Insinuanten niet sullen toestaen eenige verdere Inventarisatie te laten geschieden als nopende geseyde clederen en gereetschap, protesterende in cas yets ter contrarie soude mogen geschieden van nulliteyt derselver en voorts van alle costen, schaden en interessen daerdoor te lijden. Alles 't welck de geinsinueerde voorgelesen sijnde gaff ten antwoort: dat hij verlangde copie.

First published from the file of the notary J. Q. Spithoff of Amsterdam in *Oud Holland*, 1885, III, p. 106, by A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis.*

The guardian of the little Titia must have been quite as well aware of the existence of the agreement mentioned in § 3, as the guardians of the little Cornelia. Perhaps the summons was merely a formal one, its object being to certify what Rembrandt's effects actually were.

1670 January 21 to 1686 August 30

No. 312. THE PROPERTY OF TITUS' DAUGHTER ADMINISTERED BY THE CHAMBER OF ORPHANS

§ 1. On January 21, 1670, Franz van Bijlert hands over to the Chamber of Orphans, a list of moneys and scrip belonging to Titia van Rijn including § 2. a bond of the Province of Holland to the amount of f. 3000.— § 3. a bond of his own to the same amount, § 4. and a promissory note given by Cornelis van der Pluym to the amount of f. 4000.—. All these are laid in Titia's drawer. § 5. On April 22, 1670, the last-named bill was met, and the money added to the other moneys. § 6 to § 10. The fifth part of the different valuables, pieces of land, and scrip left by Magdalena van Loo. § 11. Further, furniture, art-books, pictures, and ready money, as specified in the inventory. § 12. The property mentioned in the last paragraph has been sold meanwhile, and the proceeds, amounting to f. 2000.— added to the rest of the money on March 11, 1670. § 13. Fr. van Bijlert receives, on June 19, 1670, f. 200.— of the same, of which he is to give an account. § 14. *Ibidem* on September 12, 1670, the remaining f. 5780.— § 15. With this he has made a provisional investment in two bonds of the Province of Holland, at an outlay of f. 2000 for the two, and § 16. has added the balance of f. 3150.— to the rest of the money. § 17. This sum is, however, handed to him again on February 25, 1671, as he promises to invest it in bonds. § 18. On the same day he agrees to take Titia into his house, and board and educate her, as long as he or his wife shall live, for f. 300.— a year, and the regents of the Chamber of Orphans may record the contract on each side. The bonds mentioned in § 15 were handed over to F. van Bijlert again on March 3, 1671, and with them and the rest of the money for which he has still to give an account, he bought a bond of f. 10000. —

20. On August 30, 1686, all the bonds were handed to Fr. van Bijlert jun. and his wife Titia van Rijn, who thereupon gave their father and father-in-law, van Bijlert sen. a receipt in full.

Fo 28.

Lade (drawer) *234.* *§ 1. Den 21 January 1670. heeft Francois van Bylert alhier opgebracht appoinctement vande HHen vande Gerechte op zyn requeste verleent op den 20 novemb. 1669 geleyt inde Lade, als mede staet en inventaris van alle de goederen nagelaeten by Titus van Rhijn en Magdalena van Loo, en in conformite van dien verklaert dat Tietie oud 10 maenden, de minderighe* (sic!) *dochter van de Voirs. Titus van Rhijn en Magdalena van Loo over Vaders en moeders erff is competerende.*

§ 2. *Een losrentebrieff van 3000 houdende opt gemeene lant van Hollant ten comptoire van Haerlem in dato 4 april 1655.*

§ 3. *Een obligatie van 3000 glns. ten laste van Francois van Francois van* (sic!) *Bylert in dato 29 April 1669.*

§ 4. *Een obligatie van 4000 gln. houdende op Cornelis van der Pluijm Raet tot Leyden in dato 1 Feb. 1666 die mede gesamentlyck geleyt zyn inde Lade.*

§ 5. In the margin: *Den 22 April 1670 heeft Francois van Bylert over d'afflossinghe deses opgebracht vier duysent guldens, die onder het gemengde gelt geleyt sijn.*

§ 6. *Een vyffde part in sekere Warmoestuijn genaemt Groenhoven leggende by de Weteringhe over het sluysie.*

§ 7. *Een vyffde part in seker huys en erve staende en gelegen int Gravestraetie.*

§ 8. *Een Vyffde part in een schepenkennisse van 4160 glds. houdende op Dirck Bergge Vogelkoper.*

§ 9. *Een vyffde part in twee ysere Kisten.*

§ 10. *Ende een viffde part in een winkel met eenighe kraelties en kleijne perelties.*

§ 11. *Met noch alsulcke imboel en huysraet kunstboecken en schilderyen mitsgaders contante pen. en potgelt en alles belast als breder by den inventaris is te sien presentibus alle de Weesmeesteren dempto Schellinger.*

§ 12. *Den 11 Martij 1670 heeft Francois van Bylert om het provenue van verkoften imboel en meubilen alhier opgebracht de somme van twee duysent glns., die onder het gemengde gelt geleyt zijn, presentibus alle de HH. Weesmeesteren dempto Blaew.*

§ 13. *Den 19 Juny 1670 zijn uyt de voirs. penningen behandicht aen Francois van Bylert de Voocht, twee hondert twintich glns. daer van hij bij rekening sall verantwoorden presentibus Hinlopen en Valckenier Weesmeesteren.*

§ 14. *den 12 Septemb. 1670 syn de resterende vijfduysent seven hondert en tachtigh guldens behandight aen Francois bylert, daer van hij by reeckeningh sal verantwoorden presentibus de Heeren Hinlopen en Valckenier Weesmeesteren.*

§ 15. *Den 15 octob. 1670 heeft francois Bylert in minderinghe en op affkortingh van bovenstaende 5780 guldens hem in handen gestelt alhier opgebracht.*

Een obligatie van 1200 guldens houdende opt lant van Hollant ten comptoire van Amsterdam in dato 28 Feb. 1639 Staende op den naeme van Lambert Gerritsz Stock, en noch.

In the margin : *Affgegeven als hier nae den 3 Marty 1671.*

Een obligatie van 800 guldens ten laste als vooren in dato 18 novemb. 1638 staende op den naeme van Lysbeth Gerrits, beyde geleyt inde lade.

In the margin : *Affgegeven als hier nae den 3 Marty 1671.*

§ 16. *Den 25 Feb. 1671 heeft francois van Bylert alhier wederom opgebracht drie duysent een hondert en vyftich guldens, die onder het gemengde (geld) geleyt zijn.*

§ 17. *Den 26 February 1671 zyn de lest opgebrachte 3150 guldens weder overhandicht aen Francois van Bijlert, die daer vooren belooft heeft obligatien alhier te sullen opbrengen, presentibus alle de Weesmeesteren dempto Schellinger.*

§ 18. *Ten zelven daghe heeft Francois van Bylert ter Weescamer Comparerende aengenomen het opgemelte kint te sullen opvoeden t zynen laste en tselve behoorlyck voorsien met spys en dranck en oock verleenen huijsvestingh nae des selfs gelegentheijt tot het gekomen sall zijn tot haere mundighe daghen offte huwelicken Staet, en dat voir de somme van drie hondert guldens int iaer, daer vooren hij belooft heeft te sullen vast staen zijn en zijn huysvrouwes leven geduerende, onder verbant alle zijne goederen roerende en onroerende praesente en toekomende, mits dat dese aenneminghe ten reguarde van vs. onmundighe geschiet tot wederseggen van H. H. Weesmeesteren toe, presentibus alle de Weesmeesteren dempto Schellinger.*

§ 19. *Den 3 Marty 1671 zijn de twee vorenstaende obligatien van 1200 ende 800 guldens respective houdende opt Lant van Hollant behandicht aen Francois van Bylert, die in plaetse van dien als mede op reke(ninge) van de penningen hem in voege als vooren ter handen gestelt alhier wederom heeft opgebracht:*

Een obligatie van 10000 guldens mede houdende opt Lant van Hollant ten Comptoire van Amsterdam in dato 17 April 1653 Staende op den naeme van Jan Six die geleijt is inde Lade.

§ 20. *Den 30 Augusti 1686 sijn de voors. obligatien op 't land ten comptoire deser Stad, de eene van f 10.000.— ende de andere van f 3000.— mitsgaders de voors. obligatie van f 3000.— op Francois van Bylaert behandigt aen Francois van Bijlaert de Jonge, en Titie van Rhyn voorn^t. eghtelieden, die daer meede bekenden van de voors. goederen wel voldaen te syn, ende uijt handen van den voors. Francois van Bylaert den ouden, haeren vaeder, en schoonvader respective te hebben ontfangen behoorlyke rekeningh bewys en reliqua, sulx sylieden denselven van verdere voogdije ende administratie ontslaegen, en van alles bedanct en gequiteert hebben. Presentibus de H. H. Corn. van Outshoorn, en Jacob Elias Weesmeesteren.*

First published in a French translation by H. Havard, *Le Fils de Rembrandt*, in *L'Art et les Artistes*

hollandais, 1, p. 94, from the "Inbreng Register, 33," of the Amsterdam Chamber of Orphans, in the civic archives.

De Roever, in *Oud Holland*, 1883, 1, p. 10 *et seq.* put forward the very acute hypothesis that the bonds mentioned in § 2—4 were the paternal, and the assets enumerated in § 5—10 the maternal heritage of the orphan. The artistic objects of § 11, 12, probably also came from Titus van Rijn, and the bond for f. 10 000, the purchase of which on March, 1671, is noted in § 19, was obviously paid for with the available sum of f. 5180.—, *plus* half the proceeds of Rembrandt's estate, the other half going to Cornelia van Rijn. As Dutch bonds cannot have been much below par in March, 1671, Rembrandt's estate must have amounted to from f. 8—9000.

1670 February 20

No. 313. FEMALE PORTRAIT BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the inventory of the deceased Anna van Baserode, widow of Sr. Anth. van Beaumont of Amsterdam, drawn up on February 20, 1670, is the following entry :

Een contrefeytsel van Rembrant, sijnde een out wijfge

Unpublished extract made by A. Bredius from the file of the notary Adriaen van Santen.

Other pictures by Luttichuijsen, Lievens, den Bos (2), de Koninck, van den Bos, Parsellis and Herc. Seegers.

1670 March 16

No. 314. AFFIDAVIT RELATING TO HENDRICKJE STOFFEL'S CUPBOARD

§ 1. Affidavit of Jannetje Vermeulen and Rebecca Willems made at the request of Abraham Fransz and Christiaen Dusart, guardians of Cornelia van Rijn. § 2. The former declares on March 16, 1670, that she well remembers that Hendrickje Stoffels, then housekeeper to Rembrandt, living exactly opposite to her, had a cupboard of her own in the vestibule, so full of linen and woollen goods and silver that the appraisers valued it at f. 600.—. § 3. Hendrickje had been obliged, on this occasion, to swear that the cupboard and its contents belonged to her, and that Rembrandt had no share in them, § 4. otherwise the cupboard would have been seized by the trustee. § 5. In support of her statement she declares that at the time, being Hendrickje's opposite neighbour, she was very intimate with her, had often seen the cupboard standing in its place, had often looked into it with Hendrickje, and seen silver spoons, gold rings, other silver articles, and linen and woollen goods in it, § 6. and Hendrickje had often told her how she had been obliged to swear that it all belonged to her. § 7. Rebecca Willems declares, that Rembrandt had often told her how he had been obliged again to take money from Cornelia's property, and how he had kept the household with it for a time. § 8. Further, she knew that Cornelia had a bag of silver ducats in the cupboard, and on the day after Rembrandt's death, she had seen Magdalena van Loo take about f. 170 in gold out of the bag of silver, because half of the gold belonged to her. § 9. Both women declare, they had often heard Rembrandt say that the cupboard and its contents belonged exclusively to Cornelia. § 10. When, on the day after Rembrandt's death, the notary Stheeman had placed seals on the rooms, cupboards, and chests, they were both present, and heard Magdalena van Loo tell the notary that this cupboard, being Cornelia's property, was not to be sealed, and saw her hand the key to Christiaen Dusart, asking him to take care of it.

§ 1. Op huyden den 16en Marttii A° 1670 compareerden voor mij Hendrik Rosa, Not. public . . . Jannetje Vermeulen, Wedue van Cornelis Cornelisz Bang, oudt ontrent 52 jaer, wonende op d'Anthonisbredestraet bij d'Anthonissluys, Meycken Christoffels, Wed. van Abraham van den Broeck, oudt 48 jaer, wonende op de Rosegraft, en Rebecca Willems, Wed^e van Paulus Hilbrandts, wonende int sterffhuys van Rembrant van Rijn op de Rosegraft, en hebben ter requisitie van Abraham Fransz en Christiaen Dusart, voogden over 't onmondige kint van Hendrickje Stoffels, genaemt Cornelia van Rijn, bij de voorsz. Rembrant van Rijn, geprocreert by ware woorden . . . . . verclaert, § 2. eerst sij eerste deposante Jannetje Vermeulen alleen, dat haer noch in goeder memorie en wel bekent is, dat Hendrickje Stoffels, gewesen moeder van Cornelia van Rijn gemelt, in den jare 1656 (wesende gouvernante tot Rembrant van Rijn, doen ter tyt wonende recht over haer deposante) ten huyse van hem Rembrant van Rijn, in het voorhuys had staende haer halve cas off kevy, dewelcke soodanigh was gestoffeert van linnen, wollen, silverwerck als andere goederen, dat de gemelte casse mette goederen daerin van de schatsters doen ter tijt wierde geextimeert op seshondert gulden. § 3. Ende alsoo doen ter tijd de boedel van hem Rembrant van Rijn desolaet ende onder curatele was, deselve Hendrickje Stoffels, alsdoen bij eede heeft moeten verclaren, dat deselve

cas met goet haer eijgen was toebehoorende, sonder dat hij Rembrand eenige portie van eygendomme daeraen was hebbende, § 4. ende dat anders de curateur, die over de boedel gestelt was, deselve casse met al wat daerin bevonden wiert, mede voor Rembrandt's goet soude hebben aengetast en geëxecuteert. § 5. Gevende sy deposante voor redenen van wetenschap, dat sij als overbuyr seer familaer met deselve Hendrickje Stoffels is geweest en de voorsz. kas mede dickwils heeft sien staen en mede dikwils met haer Hendrickje Stoffels in de cas gesien en geweest te hebben ende verscheyde van haer Hendrickje's silvere lepels in de cas alsmede verscheijde gouwe ringen gesien en gehandelt te hebben, met eenigh ander silverwerck, en de cas mede van linnen en wollen wel was gestoffeert. § 6. En haer deposante mede door deselve Hendrickje Stoffels verscheyde maelen is verhaelt, dat sy als vooren oock haer eed daerom had moeten doen van dat het haer cas en goet was. § 7. Verclaert sij deposante Rebecca alleen, dat Rembrant van Rijn gemelt haer deposante verscheyde maele heeft gesecht en uyt sijn mont gehoort, dat hij seyde, dat hij alweer gelt van Cornelia's gelt heeft moeten nemen[1] *ende dat hij Rembrant met 't gelt, dat (hij) van Cornelia's gelt affnam, eenige tijt thuys heeft opgehouden. § 8. Ende haer deposante mede bekent te sijn, dat sij Cornelia van Rhijn voorsz. een sack met silvere ducatons in de cas hadde; ende sij deposante mede gesien te hebben, dat Magdalena van Loo, wedue van Titus van Rijn, 's daegs daeraen, dat de vader Rembrant van Rijn was overleden, eenige potstucken gout, bedragende ontrent de hondert seventich guldens, uyt de sack met silvere ducatons, die in de cas van Cornelia van Ryn stont, nae haer genomen heeft, ende sij van Loo seyde, dat het gout (dat sy uyt de sack met silvere ducatons kreegh) haer halff toequam, en de sack met ducatons als doen weder in de cas deed.*

§ 9. Verclaeren sij twee laetste deposanten met hun beyden mede verscheyde maelen van hem Rembrant van Rijn selffs hebben horen bekennen en seggen, dat de cas met al 't geen daerin was, de voorsz. Cornelia van Rijn alleen toequam, § 10. ende 's daegs naedat hij Rembrandt van Rijn overleden was, en de notaris Steeman aldaer ten sterffhuyse besich was de kamers en kisten en casten te versegelen, sij deposanten mede bij en present geweest sijn en gehoort en gesien hebben, dat deselve Notaris, wysende op de cas van de voorsz. Cornelia van Rijn, die ten sterffhuyse op de beste camer stont, omme deselve medete versegelen, de voorsz. Magdalena van Loo tegen de notaris seyde: Neen, die kas niet, die hoort 't kint Cornelia van Rijn toe, ende met eenen de sleutel van deselve cas aen de requirant Christiaen Dusart overgaff en seyde: Houdaer, bewaer gij de sleutel van de kas voor 't kint, en deselve req^t. deselve sleutel overnam. Gedaen etc.

1. The following additional words stood here originally : " en beloofde 'tselve wederom te geven soo haest als sijn Vader za : eenighe stucken, die hij, onder handen hadde, gelevert soude hebben. "

From the file of the notary H. Rosa of Amsterdam. First published in *Oud Holland*, 1890, VIII, p. 184, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levengeschiedenis*, III.

Cf. Nos. 191 and 315 on the subject of this cupboard.

From § 9 it appears that the making of the inventory took place the day after Rembrandt's death. As this was done on October 5, 1669, we gather that Rembrandt died on October 4, 1669.

No. 315. REMBRANDT'S PECUNIARY CIRCUMSTANCES AT THE TIME OF HIS DEATH

1670 March 18

§ 1. On March 18, 1670, Rebecca Willems declares in addition to her former deposition, which she maintains and confirms, that, on the day after Rembrandt's death, Magdalena van Loo came to her and asked if no money had been found in the house. § 2. She had answered this question in the negative, and had said, that Rembrandt had for some time past been drawing upon Cornelia's money, to keep the house. § 3. At this Magdalena had seemed very much perturbed, and had said she hoped Rembrandt had not taken the gold coins from Cornelia's money-box, half of which belonged to her. § 4. Shortly afterwards Dusart came in, and Magdalena repeated this to him. § 5. Both of them had then asked her for the key of Cornelia's cupboard, opened the cupboard, taken out a money-bag, and from this again a smaller bag containing gold, and Magdalena had, with Dusart's full knowledge and approval, taken the gold home with her, promising to bring back silver in its place.

§ 1. Op huyden den 18^en Maert A^o 1670 compareerde andermael voor mij Notario de voorsz. Rebecca Willems, Wed^e van Poulus Hilbrantsz, en verclaerde bij haer vorige depositie ten versoecke als vooren gedaen, te persisteren ende deselve met 't volgende te augmenteren, als te weten: dat daegs naer 't overlijden van de voorsz. Rembrant van Rijn, als de voorsz. Magdalena van Loo bij haer deposante quam en haer deposante vraeghde, ofter geen gelt in huys

was, § 2. sij deposante antwoorde van Neen, seggende dat Sr. Rembrant van Rijn haer deposante wel gesecht had, dat hij alrede eenige tijd uit Cornelia's cas 't huys had opgehouden, § 3. deselve Magdalena daerop seyde, als perplect staende: "ick hoop niet, dat vader de goude pottstucken van Cornelia, daer mijn de helft van toecomen, genomen heeft." § 4. Dat cort daerop den requirant Dusart aldaer mede ten huyse gecomen is en Magdalena 't gunt vooren (staet) tegen den req^t Dusart seggende, § 5. als doen de requirant en Magdalena de sleutel van de kas van Cornelia affeyschte, ende daermede de kas opgedaen en in presentie van haer deposante aldaer een sack gelt uytkreegh, in welcke sack seecker sackje met gout in was, welck goudt sij Magdalena met kennisse en toestaen van hem Dusart daeruyt en mede naer haer huys nam, met belofte daer silvergelt voor in de plaets te brengen.

Actum Amsterdam etc.

From the file of the notary H. Rosa of Amsterdam. First published in *Oud Holland*, 1890, VIII, p. 185, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

1670 April 25

No. 316. SEALS PLACED UPON REMBRANDT'S EFFECTS

§ 1. Mayke Christoffels, living next door to Rembrandt's house, and Rebecca Willems, the servant of the deceased, declare on April 25, 1670, at the request of Cornelia's guardians, that on the preceding afternoon they had gone with the representative of the law to the house, and that the latter had satisfied himself as to the furniture and effects and had placed seals on the rooms. § 2. Thereupon he had left the house at about 11 o'clock. § 3. In the afternoon, after 2 o'clock, a municipal employé came to the house in the name of the guardian of Titus' little daughter, and seized the effects. § 4. The two women were present, and saw and heard everything.

§ 1. Op huyden den 25 April A° XVI^c 't seventigh compareerde . . . . . Mayke Christoffels, Wedue van Abraham van den Broeck, out 48 jaren en Rebecca Willems, Wedue van Poulus Hilbrantsz, out omtrent 40 jaer, beyde wonende op de Rosegraft, sij eerste deposante naest de deur vant sterffhuys van Rembrant van Rijn, en sij andere deposante dienende int selve sterffhuys, ende hebben ter requisitie en instantie van Abraham Fransz en Christiaen Dusart, als vooghden over Cornelia van Rhijn, dochter van de voorsz. Rembrant van Rijn, by waere woorden . . . . verclaert . . . . . dat gisteren voormiddagh den req^ten met seecker deurwaerder Dancx ten sterffhuyse van de voorn. Rembrant van Rijn op de Rosegraft gecomen sijn ende denselve de goederen en meubelen aldaer op den bodem in verseeckeringh genomen en de camers versegelt heeft, § 2. en sulcx door de gemelte deurwaerder gedaen sijnde, deselve s' morghens, de clock omtrent elff uyren, weder uyt het sterffhuys sijns weeghs gegaen is. § 3. Ende dat denselven namiddagh daeraen, sijnde mede gisteren namiddagh, de clock over twee uyren, seecker stadtsbode, uytten naem van Franchoys van Bijlaert, als voogd over 't dochtertje van Tites van Rijn, die de soon geweest is van de voorsz. Rembrant van Rijn, op de Rosegraft gecomen is, arrest doen op de goederen, daer ten sterffhuyse sijnde. § 4. Gevende voor redenen van wetenschappe, dat sij deposanten in en naest 't gemelte sterffhuys wonen en 't gunt voorsz. is mede bij geweest en gehoort en gesien hebben.

Aldus gedaen etc.

First published from the file of the notary H. Rosa of Amsterdam, in *Oud Holland*, 1890, III, p. 186, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

1670 May 3

No. 317. NOTICE OF THE MARRIAGE OF REMBRANDT'S DAUGHTER CORNELIA VAN RIJN

3 May 1670

Compareerden Cornelis Suythof van A(msterdam) schilder oud 24 jaren, ouders doot, geass. met zijn voogt Adriaan de Fijn, woont op de rosegracht, en Cornelia van Rijn van A(msterdam) oud 18 jare, ouders doot, geass. met haer voogt Abram Franse, woont ut supra.

Corneles *Cornelia,*

In the margin : *Acte.*

First published from the "Kerkelijk Huwelijks inteekening Register" in *Oud Holland*, I, p. 251, *Rembrandt's dochter, Cornelia van Rijn, en haar echtgenoot Cornelis Suythof door Mr. A. D. de Vries Az.*

The word "Acte" on the margin meant, that the couple were not married in Amsterdam, but that they had demanded a document, which was to

show, that the banns had been published in Amsterdam, and that the marriage might take place elsewhere.

The couple went to Batavia in the course of the same year (cf. No. 320 below), and there the following children of the marriage were baptised.

5 Dec. 1673 Rembrant, 't kint van Cornelis Suythoff en Cornelia van Reyn.
14 July 1678 Hendric, 't kint van Cornelis Suythoff en Cornelia van Rijn.

First published from the " Doopboeken der Nederduitsche Gemeente te Batavia " by " Philo-Indicus " in the *Navorscher*, 1858, VIII, p. 282.

For Suythof as a painter compare the article mentioned above in *Oud Holland*, I, p. 250 *et seq.*

1670 August 27

No. 318. A PERSON APPOINTED TO REPRESENT THE INTERESTS OF TITIA VAN RIJN

§ 1. On August 27, 1670, Pieter Sahlier is appointed by the Amsterdam Chamber of Orphans to act in the interests of Titia van Rijn in the difficulties relating to the estates of Rembrandt and his son. § 2. He consents to act.

f 206v.

Titus van Rhyn. *§ 1. Den 27 Augusti 1670 hebben de Heeren Weesmeesteren geaucthoriseert Pieter Sahlier omme aen te nemen het recht en gerechtichyt vant kind van Titus van Rhyn, en dat voor soe veel angaet de goederen van Rhembrant van Rhyn gedurende de questien en difficult(eyten) tusschen de boedel vande selve Rembrant van Rhyn en de vs. Titus van Rhijn, openstaende, en vorder allomme diesangaende op en iegens een iegelyck de vs. kinds recht en gerechtichyt te bevorderen en verantwoorden, § 2. welcke Commissie de vs. Pieter Sahlier ter Weescamer comparerende heeft aengenomen en belooft sich daer van te sullen quyten naer behoren, presentibus de H. H. Schellinger en Valckenier Weesmeesteren.*

From the original in the " Register der Voochdyen, beginnende 16 February 1662 ende eyndigende den 2 Juny 1671, lit. D", in the civic archives of Amsterdam. First published in a French translation, by H. Havard, *Le Fils de Rembrandt*, in *L'Art et les Artistes hollandais*, I, p. 93, Paris, 1879.

1670 September 19

No. 319. POSTHUMOUS PAYMENT OF A DEBT OF REMBRANDT'S

§ 1. Christiaen Dusart declares that Rembrandt and Titus owed him jointly f. 600 on a promissory note of July 23, 1668, and had voluntarily given him as security a book containing engravings by Lucas van Leyden, and a few drawings by this master. § 2. François van Bijlert, Titia's guardian, has paid him f. 628.— for capital and interest, and he has given back the promissory note, the book, and the drawings.

§ 1. 19 September 1670 Compar(eerden voor mij Johannes) (1) Hellerus not. publ. bij den Hove van Hollant (geadmitteerd te Amst.) resideerende, Sr. Christiaen Dusart, konstrijck (schilder, wo)nende op de Prinsengracht dezer stede, mij notaris bekend, (te kennen) gevende en verclarende, dat Rembrant van Rijn ende Titus (van) Rijn, volgens obligatie in dato 23 July A° 1668 te samen (en ieder in) solidum en voort geheel, onder renunciatie van de bene(ficien) van excussie en ordinis, aan hem comp. deugtdelijck schuldich sijn (de somme) van seshondert caroly guldens en dat hem comp. daerentegen(over bij) deselve Titus van Rijn ter hande gestelt is, als pandt metter (minne) een boeck inhoudende het werck van Lucas van Leyden, alsmede eenige tekeninge bij denselven Lucas van Leyden getekent. § 2. En(de) alsoo Sr. Francois van Bijler, als bij testament van de voorn. Titus van Rijn za, getrouwt geweest zijnde met Magdalena van Loo, geordo(nneerde) voocht over sijn dochter Tietje van Rijn, aen hem comp. in vol(le) betalingh van de voorn. obligatie met de verschenen onbetaelde renten betaelt hadde de somme van seshondert en acht en twintig guldens, Soo bekende hij comparant niet alleene van deselve obligatie en de rente van dien voldaen en betaelt te sijn, maer daervan aen de voorn. Sr. Francois van Bijler, present en accepteerende mits dezen, gevende en verleenende actionem cessam en transporterende de voorn. obligatie en alle het recht hem daeruyt ten laste van Sr. Rembrant en Titus van Rijn competerende, ten eynde denselven Sr. Francois van Bijler voor (soo) veel hij voor de voorn. Rembrandt van Rijn betaelt heeft sijn (goed) weder mach consequeren en verhalen doen, soo hy comp. verm(. . . . .) heeft en denselven (. . . .) wel en belovende tegens desp(. . . .) in eeniger maniere. Voorts compareerde mede voor mij nots. Sr. Francois van Bijler en bekende het voorn. boeck met het werk van Lucas van Leyden en sijn voorn. teekeningen uit handen van den

1. Cf. the note to No. 202 for the meaning of the brackets.

voorn. Sr. Christiaen Dusart ontfangen te hebben, hem daer voor quiteerende en belovende voor alle namaninge te caveren. Onder verbant als (naer) rechte. Gedaen 't Amst. int bijzijn van Abraham Fransen ende Hendrick van Someren als getuyghen.

Christiaen Dusart
Francois van By(ler)
Abraham Fra(nsen)
Hendrik van Som(eren)
J. Hellerus
1670.

From the file (much damaged by fire), of the notary J. Hellerus of Amsterdam. First published in *Oud Holland*, 1884, II, p. 97, *Rembrandt, Bijdragen tot de Geschiedenis van zijne laatste Levensjaren, naar gegevens door wijlen Mr. A. D. de Vries Az. verzameld, bewerkt door Mr. N. de Roever.*

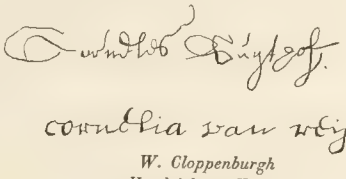
The "art-book of Lucas van Leyden" was probably the one bought for Rembrandt by Leendert Cornelisz van Beyeren on March 19, 1637, for f. 637.10.—; cf. No. 51. This book, again, may perhaps be identical with a volume in the British Museum, which bears the inscription "Lucas. Teekeninge 1637." Cf. Sidney Colvin in the *Jahrbuch d. Kgl. Preuss. Kunstsammlungen*, 1893, XIV, p. 141,

1670 October 5

No. 320. THE WILL OF CORNELIA VAN RIJN AND HER HUSBAND

§ 1. On October 5, 1670, the painter, Cornelis Suythof and his wife declare before the notary that they are about to go to Batavia, and wish to make their will before leaving. They are in good health, and in full possession of their senses and speech. § 2. They mutually appoint the survivor sole legatee, whether they leave issue or not.

§ *1. In den name des Heeren (Amen, Kennelyck sy een iegelyck)*(1) *bij dit jegenwoordigh publ. instrument (dat in den jare onzes Heeren) ende Salighmakers Jesu Christi 1670 (den vijfden) Octob. des middaghs de clocke ontrent twee (uuren voor my) Jacobus Hellerus, nots publ. by den Hove van Hollandt (en Westvrieslandt) 't Amsterdam residerende ende de naebeschreven getuy(gen gecompareert) en verschenen zijn S. Cornelis Suythoff Schilder ende juffr. (Cornelia van) Rijn echteluyden wonende in de Laurierstraet dezer stede (mij notaris) bekent voorgenomen hebbende hun metterwoon na Oo(st-indie te) begeven op Batavia met het schip Tulpenburgh, cloeck en gesondt henluyden verstant ende spraeck ten volle gebruykende soo 't openlyk scheen en bleeck, dewelcke door overdenckinge des Doods verclaerden gemaeckt te hebben henluyde Testament ende uyterste (wille) in maniere navolgende, § 2. In den eerste hunne siele Godt almachtig ende hunne doode lichaemen de christelycke begravinge bevelende hebben over ende weder 't sy de eerstaflyvige van hen beyde Testateuren comt te overlyden met ofte sonder kint ofte kinderen ofte verdere descendenten int leven naetelaten tot hunne eenige en universele erfgenaem in alle goederen roerende, onroerende actien, crediten en gerechtigden gene ter werelt uytgesondert . . . . geinstitueerd ende genomineert . . . . d'een d'ander . . . . Gedaen t' Amsterdam ter woonstede mijns notaris in het bysijn van W(illem Cloppenburgh) en Hendrick van Hoven mijne clercquen als getuygen hiertoe gebeden.*



W. Cloppenburgh
Hendrick van Hoven
J. Hellerus, Nots. publ.
1670.

From the file (much damaged by fire), of the notary J. Hellerus of Amsterdam. First published in *Oud Holland*, 1883, I, p. 253, by Mr. A. D. de Vries Az., *Rembrandt's dochter Cornelia van Rijn en haar echtgenoot Cornelis Suythof.*

1670 November 4

No. 321. A PICTURE BY, AND A COPY AFTER REMBRANDT, IN A PRIVATE COLLECTION AT AMSTERDAM

In the inventory of the broker Sr. Abraham Fabritius, drawn up on November 4, 1670, there is the following entry :

Op de beste camer:
Een lazarusverwecking van Rembrand van Rhijn
In de binnencamer agter 't voorhuys:
Een juffrouw uyt een venster naer Rembrandt van Rijn

Unpublished extract made by A. Bredius from the file of the notary A. Voskuyl of Amsterdam.

This *Raising of Lazarus* was either the early picture in the collection of the late Mr. Yerkes of New York (n° 30 in the inventory of 1656; Bode, Plate 45), or the picture valued f. 600 in Joh. de Renialme's estate in 1657 (see above No. 177).

1. Cf. the note to No. 202 for the meaning of the brackets.

The second picture was perhaps a copy from the Dulwich Gallery *Girl at a Window* (Bode, Plate 300).

1671 November 24

No. 322. WORKS BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the inventory of November 24, 1671, of the deceased Jan Boursse, brother of the painter Esayas Boursse, living in the Anthoniebreestraat, are the following among other pictures :

Een conterfeytsel van een dienstmaecht door Rembrant van Rijn gedaen.

Twee modellen (sketches) *gedaen door Rembrant van Rijn.*

Een groot printeboeck omtrent kompleet (nearly full) *van teyckeningen en printen door Rembrant van Rijn.*

Een groot printeboeck, niet compleet van teyckeningen en printen, gedaen door Rembrant van Rijn.

Unpublished extract made by A. Bredius from the file of the notary J. de Winter of Amsterdam.

There were besides these a number of other pictures, many of them by Esayas Boursse, all unpriced.

1672

No. 323. LANDSCAPE WITH A HAYSTACK, BY REMBRANDT, IN AN AMSTERDAM INVENTORY

In 1672, the widow of Isaack van Beest of Amsterdam owned :

Een hoyschuyr [haystack] *van Rembrandt.*

Unpublished extract made by A. Bredius from the file of the notary A. Voskuyl of Amsterdam.

In a later list we find, instead of this picture : *Een hofschuyr van Gerard Dou*, valued at f. 5.—. Other pictures were valued as follows : van Goyen, f. 6.—; Molijn, f. 9.—; de Momper, f. 6.—; and Lingelbach, f. 60.—.

1672

No. 324. REMBRANDT MENTIONED BY SIMON DE LEEUWEN AMONG THE LEYDEN ARTISTS

Behalven de geleerde Mannen, zyn binnen dese Stad geboren, ende opgekweekt, de vermaarste Schilders ende Teykenaars van het gantse Land: als, ...

Joris van Schooten, een voornaam levend-groot-Schilder, de Meester van Rembrand van Rijn, ende Jan Lievensz, is binnen Leyden geboren in den jaare 1587 . . . . . .

Rembrand van Ryn, binnen Leyden geboren op den 15 Julij 1606 onlangs overleden.

From Simon van Leeuwen's *Korte Besgrijving van het Lugdunum Batavorum, Nu Leyden*, Leyden, Joh. v. Gelder 1672, p. 188 *et seq.*

The first statement, that Joris van Schooten was Rembrandt's master, is incorrect. In my *Quellenstudien*, I, p. 396, I have tried to explain how van Leeuwen came to make the mistake. It is evident that he made abbreviated excerpts from Orlers, in which he indicated Rembrandt's master, Jacob van Swanenburgh, by the initials J. v. S. This artist, however, is only here mentioned by his family name, figuring everywhere else as Jacob Isaaksz.

Hence, when van Leeuwen was working up his excerpts, the only artist he could discover whose name agreed with these initials, J. v. S., was Joris van Schooten.

Van Leeuwen's second notice contains the first printed mention of Rembrandt's death.

1673 May 5

No. 325. A MOUNTAIN-LANDSCAPE BY REMBRANDT IN AN AMSTERDAM INVENTORY

Among the assets of the insolvent Abraham de Potter of Amsterdam, on May 5, 1673, was :

Een schilderij sijnde een berghachtigh lantschap, daerin eenige personagien van Rynbrant gemaeckt.

Unpublished extract made by A. Bredius from the archives of the " Desolate Boedelskamer " of Amsterdam.

1675

No. 326. REMBRANDT PAYS HIGH PRICES FOR ENGRAVINGS BY LUCAS VAN LEYDEN

Sandrart relates what he had heard on this head from Rembrandt's pupil, Ulrich Mayr :

. . . wie mich dann auch der Kunst-berühmte Herr Johann Ulrich Mayr versichert, dasz er seinem Lehrmeister Herrn Renbrand, für 14 Stuck von dieses Künstlers saubersten Abdrucken, als das Ecce homo, S. Pauli Reise nach Damasco, die grosze Creutzigung, der Magdalenen Tanz und andere, in einem offentlichen Ausruff 1400 Gulden bezahlen sehen.

[. . . the distinguished artist, Johann Ulrich Mayr, also assured me that he had seen his master Rembrandt give 1400 gilders at a public auction for

14 of this artist's best prints, such as the *Ecce Homo*, the *Conversion of St. Paul*, the large *Crucifixion*, the *Magdalene dancing* and others.]

From Joachim von Sandrart's *Academia Tedesca della... Pictura*, Nuremberg, 1675, part II, book III, chapter VI, *Lucas van Leyden und andere IX Künstlere*, p. 240 a.

The prints in question are: Bartsch, nos 71, 107, 74 and 122.

The statement seems a very probable one, taking into account Rembrandt's admiration for the works of his great predecessor. Cf. our Nos 51, 319 and 340.

1675 No. 327. GOVERT FLINCK, REMBRANDT'S PUPIL

Aus den Clevischen Landen wurde diese edle Kunst merklich gezieret, durch den herrlichen Künstler Govert Flinck, so sich von dort nach Amsterdam zu Rembrand begeben, und bey ihm trefflich zugenommen, indem er, neben groszem Fleisz seinen guten Verstand zum Vortheil gehabt, wordurch sein Lob bald weit ausgebreitet worden. Er folgte in der Manier viel seinem Lehrmeister, wurde aber in Gleichheit und Annemlichkeit der Contrafäten glücklicher geschätzt.

[This noble art was greatly adorned by a native of Cleves, the superb artist, Govert Flinck, who, coming thence to Rembrandt at Amsterdam, made excellent progress with him, his great industry being supplemented by a good understanding, so that his praise soon spread abroad. He followed his master's manner very closely, but was esteemed happier in his portraits as regards likeness and amenity.]

From the work quoted under No. 326, chapter XX, *Johan Lys und noch neun und dreyszig andere Mahlere, CCXXXIII. Govert Flinck van Clev*, p. 319 b.

Sandrart knew both Flinck and Rembrandt personally. Flinck was Rembrandt's pupil immediately before the period spent by Sandrart in Amsterdam (c. 1637—1642). Flinck's works of this period show a marked dependence upon Rembrandt. It is easy to believe that his portraits were more pleasing and more faithful to the originals than those of Rembrandt.

1675 No. 328. GERRIT DOU REMBRANDT'S PUPIL

Gleichwie oftmalen einerley ausgesäeter Blumen Samen in einem Feld unterschiedliche und vielfältige Blumen herfür bringet, also gehets auch in unserer Kunst: Gerhard Dou von Leyden wurde zwar von Renbrand in unserm Kunstgarten gesäet, aber es wurde eine ganz andere Blume, als der Gärtner sich eingebildet.

[Just as seeds of the same kind scattered in a field often produce flowers various and manifold, so is it in art. Gerhard Dou of Leyden was indeed sown by Rembrand in our art-garden, but he became a flower very different to that which the gardener expected].

From the work quoted under the two preceding numbers, chapter XXI, *Carl von Mandern und andere vier und zwanzig Mahlere, CCXXXVI. Gerhart Dau von Leyden*, p. 320 b.

Orlers has also recorded, that Gerrit Dou was Rembrandt's pupil. But Sandrart's statement is independent of this, as he knew Dou personally. Cf. W. Martin, *Het Leven en de Werken van Gerrit Dou*, Leyden, 1901, p. 41 *et seq.*

No. 329. SANDRART'S BIOGRAPHY OF REMBRANDT 1675

§ 1. Rembrandt, the son of a miller, a pupil of Lastman, attained to a high degree of excellence in art through industry and natural gifts, although he never visited Italy and was but imperfectly developed. § 2. He sinned against the laws of anatomy, proportion, perspective and the antique, as against Raphael's draughtsmanship; and he also warred against academies and relied on Nature. § 3. Being incorrect in outline, he made his backgrounds dark and laid stress only on the general harmony of a picture, achieving excellent results in half lengths, heads and small pictures. § 4. His engravings bear witness to his industry, and by its means he acquired affluence; his house was full of well-to-do pupils, each paying about f. 100 a year. In addition, he made from f. 2000 to f. 2500 a year by the sale of their works. § 5. If he had been more prudent in his relations with others, he would have become still wealthier. But although he was no spendthrift, he cared little for social rank, and was addicted to the society of humble folks, who interfered a good deal with his work. § 6. His colour-harmony. § 7. His passion for collecting. § 8. His concentration of light and his glowing colour. § 9. In his representation of old persons he came very close to Nature. He painted few mythological or historical episodes, but rather simple and naturally picturesque subjects. § 10. He died in Amsterdam; his son is said to be a good painter also.

§ 1. Es ist fast zu bewundern, dasz da der fürtrefliche Rembrand von Ryn, nur aus dem platten Land und von einem Müller entsprossen, gleichwol ihm die Natur zu so edler Kunst dergestalt getrieben, dasz er durch groszen Fleisz, angeborne Inclination und Neigung auf einen so hohen Staffel in der Kunst gelanget. Er machte seinen Anfang zu Amsterdam bey dem berühmten Laszmann und gieng ihme wegen Gütigkeit der Natur ungesparten Fleiszes und allstätiger Uebung nichts ab, als das er Italien und andere Oerter, wo die Antichen und der Kunst Theorie zu erlernen nicht besucht, zumal da er auch nicht als nur schlecht Niderländisch lesen, und also sich durch die Bücher wenig helfen können: § 2. Demnach bliebe er beständig bey seinem angenommenen Brauch, und scheuete sich nicht, wider unsere Kunst-Reglen, als die Anatomia und Maas der menschlichen Gliedmaszen, wider die Perspectiva und den Nutzen der antichen Statuen, wider Raphaels Zeichenkunst und vernünftige Ausbildungen auch wider die unserer Profession höchstnöthigen Academien zu streiten, und denenselben zu widersprechen, vorgebend, dasz man sich einig und allein an die Natur und keine andere Reglen binden solle, wie er dann auch, nach Erforderung eines Werks, das Liecht oder Schatten, und die Umzüge aller Dingen, ob sie schon dem Horizont zuwider wann sie nur seiner Meinung nach wol und der Sachen geholffen, gut geheiszen; § 3. So dann, weil die saubere Umzüge sich an ihrem Ort correct solten erfinden, fällte er die Gefahr zu vermeiden denselben mit Finsterschwarz dergestalt aus, dasz er von solchen nichts anders als die Zusammenhaltung der Universal-Harmonia verlanget, in welcher letzten er fürteflich gewesen, und der Natur Einfalt nicht allein stattlich auszubilden, sondern auch mit natürlichen Kräften in Colorten und starken Erheben, zu zieren gewust fürnemlich in halben Bildern, oder alten Köpfen, ja auch in kleinen Stucken, zierlichen Kleidungen und andern Artigkeiten.

§ 4. Neben diesem hat er in Kupfer sehr viele und unterschiedliche Sachen geäzt, die von seiner Hand im Druck ausgehen, aus welchem allem wol zu sehen dasz er ein sehr fleisziger unverdroszener Mann gewesen dannenhero ihme das Glück grosze baare Mittel zugetheilt, und seine Behausung in Amsterdam mit fast unzahlbaren fürnehmen Kindern zur Instruction und Lehre erfüllet, deren jeder ihme jährlich in die 100 Gulden bezahlt, ohne den Nutzen welchen er aus dieser seiner Lehrlinge Mahlwerken und Kupferstucken erhalten der sich auch in die 2 bis 2500 Gulden baares Gelds belauffen, samt dem, was er durch seine eigne Hand-Arbeit erworben. § 5. Gewisz ists dasz wann er mit den Leuten sich hätte wiszen zu halten und seine Sache vernünftig anzustellen er seinen Reichtum noch merklich ergröszert haben würde; Dann ob er schon kein Verschwender gewesen, hat er doch seinen Stand gar nicht wiszen zu beobachten, und sich jederzeit nur zu niedrigen Leuten gesellet, dannenhero er auch in seiner Arbeit verhindert gewesen.

§ 6. Dieses dienet zu seinem Lob, dasz er die Farben sehr vernünftig und künstlich von ihrer eignen Art zu brechen, und nachmalen darmit auf der Tafel der Natur warhafte und lebhafte Einfältigkeit, mit guter Harmonie des Lebens auszubilden gewust wormit er dann allen denen die Augen eröfnet, welche, dem gemeinen Brauch nach, mehr Färber als Mahler sind, indem sie die Härtigkeit und rauhe Art der Farben ganz frech und hart neben einander legen, dasz sie mit der Natur ganz keine Gemeinschaft haben, sondern nur denen in den Kram-Läden gefüllten Farben Schachtlen oder aus der Färberey gebrachten Tüchern ähnlich und gleich sehen. § 7. Sonsten war er auch ein groszer Liebhaber von allerley Kunststucken an Gemälden, Handriszen, Kupferstichen, und allerhand fremden Seltsamkeiten, dern er eine grosze Mänge gehabt und hierinnen sehr curios gewesen; deswegen er auch von vielen sehr hoch geschätzet und gepriesen worden.

§ 8. In seinen Werken liesze unser Künstler wenig Liecht sehen, auszer an dem fürnehmsten Ort seines Intents, um welches er Liecht und Schatten künstlich beysammen hielte, samt einer wolgemeszenen reflexion, also dasz das Liecht in den Schatten mit groszem Urtheil wieche, die Colorit ware ganz glüend, und in allem eine hohe Vernunft. § 9. In Ausbildung alter Leute, und derselben Haut und Haar zeigte er einen groszen Fleisz, Gedult und Erfahrenheit, so dasz sie dem einfältigen Leben ganz nahe kamen. Er hat aber wenig antiche Poetische Gedichte, alludien oder seltsame Historien, sondern meistens einfältige und nicht in sonderbares Nachsinnen lauffende ihme wolgefällige und schilderachtige (wie sie die Niederländer nennen) Sachen gemahlet, die doch voller aus der Natur herausgesuchter Artlichkeiten waren: § 10. Ist gestorben in Amsterdam, und hat einen Sohn, der gleichfals die Kunst wol verstehen solle, hinterlaszen.

From the work quoted under the preceding numbers, chapter XXII, *Rembrand von Ryn und noch fünf andere Künstlere*, CCLIX. *Rembräd von Ryn*, p. 326 a.

Sandrart was acquainted with Rembrandt from

1637—1642 at Amsterdam. His statements probably record the facts concerning the master which had impressed themselves on his memory: that he was of humble origin, had had a great vogue and had earned a great deal of money, but associated chiefly with persons of the lower orders. He had probably left the city before the *Night-Watch* was painted, or he would certainly have mentioned it, as it was executed for the same room as his own group of marksmen (cf. above, No. 144). He seems also to have been ignorant of Rembrandt's later reverses. The son who was also reputed a good painter, was either Titus, of whom we only known that he had tried his hand at painting before he was fifteen (inventory of 1656, nos 298—300), or Rembrandt's son-in-law, Cornelis van Suythof.

1675 No. 330. J. U. MAYR, REMBRANDT'S PUPIL

Johann Ulrich Mayr. . . hat, nach kaum zurück gelegtem kindischen Alter, einen Anfang [in der Kunst] *zu Augstburg gemacht; dieweil aber sein Vatterland diesen seinen groszen Lust nicht nach Genüge deszelben ersättigen mögen hat er sich in Niderland zu den berühmten Künstlern Rembrand und Jordans begeben, und daselbst durch allerhand zierliche Historien von dem gefangenen Traum-Ausleger Joseph in Egypten, der Flucht der Jungfrauen Maria mit ihrem Jesu-Kind auf dem Esel, und vielfältige andere, die erste Blumen in den unverwelklichen Kranz seines Kunst-Ruhms gebunden, indem alle Kunstverständige in seiner Arbeit eine der Natur vollkommene ähnlichkeit, warhafte Colorit, universal-harmonie der Farben und derselben gerechte Stärke und Kraft gefunden, und dernthalben sein Lob der ämsigen Fama auszubreiten anvertrauet.*

[Johann Ulrich Mayr . . . when scarcely more than a child, had made a beginning [in art] at Augsburg; but as his native land did not give him facilities enough to satisfy his ambitions, he went to the Netherlands, to the famous artists Rembrand and Jordans, and there wove the first blossoms into the unfading garland of his artistic fame by painting various pleasing histories of the captive interpreter of dreams, Joseph in Egypt, of the flight of the Virgin with the Infant Jesus on the ass, and many others; all connoisseurs now agreeing that his works show a perfect resemblance to Nature, truthful colour, a general harmony of tints, together with due strengh and force, and thence busy Fame may be trusted to spread his praise abroad.]

From the work quoted under the preceding numbers, chapter XXII, *Rembrand von Ryn und noch fünf andere Künstlere*, CCLXIII. *Johann Ulrich Mayr. Mahler von Augstburg*, p. 329 a.

No. 331. PICTURES BY REMBRANDT IN THE POSSESSION OF G. UYLENBURCH 1675 March 27

fo. 70. *gewoont hebbende op de nieuwe Kijssersgraft.*	*Inventaris vande Meubilen Huysraet ende anders bevonden inden Boedel van Gerridt Uylenburgh Schilder.*

. . . . . .

fo. 76v *9. een Judin* (Jewess) *van Rembrant*

. . . . . .

" *22. een Daevetie* (small picture of David) *van Rembrant.*

. . . . . .

fo. 77v *74. een begonne vrouwe Conterfeytsel* (unfinished female portrait) *van Rembrant.*

First published from the "Register van de Inventarissen MM. Anno 1674" among the documents of the "Desolate Boedelskamer" in the civic archives of Amsterdam, by Dr. P. Scheltema, *Rembrand*, French edition of 1866, p. 110 *et seq.* Among the assets of this art-dealer, the son of Hendrick Uylenburch, were 153 artistic objects, all unvalued. The inventory was drawn up on March 27 and 28, and April 26 and 27, 1675. Not one of the three pictures by Rembrandt can be identified with any certainty.

No. 332. COPY OF A CHRIST BY REMBRANDT IN A PRIVATE COLLECTION AT AMSTERDAM 1675 December

In the inventory of Gerrit Reyersz Elias of Amsterdam, drawn up in December, 1675, is the following entry:

Een copy na een Christustronie van Rembrandt.

Unpublished extract made by A. Bredius from the file of the notary J. de Winter of Amsterdam.

No. 333. PICTURES BY REMBRANDT IN A SALE AT ROTTERDAM 1676 May 15

At the sale of May 15, 1676, at Rotterdam, of the pictures of Reynier van der Wolf and his children, the heirs of Juffrouw M. Pessers, there was the fol-

lowing entry under n° 14 of the " Registers van de voornaamste zoo Oude als Nederduytse Meesters gemaakt " :

Een Paracelsus, een half Figuur, door Rembrant . . . . . *f 200.—*

The catalogue is preserved in G. Hoet's *Catalogus of Naamlyst van Schilderyen met derzelver pryzen, zedert een langen reeks van Jaaren zoo in Holland als op andere Plaatzen in het openbaar verkocht*, The Hague, 1752, vol. II, p. 344, where it is interesting to compare the prices of the other pictures. For the Rembrandt, cf. J. Six in *Oud Holland*, 1897, XV, p. 4. This author is mistaken in respect of the owners of the collection.

1676 June 29

No. 334. A PICTURE BY REMBRANDT VALUED BY G. UYLENBURCH

On June 29, 1676, Gerrit van Uylenburch, painter, values the pictures of Jan van Beaumont, of Amsterdam, to the best of his knowledge. Among them was :

In de Sijdelkamer [side room]
Een out manstroonitge van Rembrant . . *f 10.—*

Unpublished extract made by A. Bredius from the file of the notary D. Danckertsz of Amsterdam.

The Rembrandt was the cheapest of the pictures; after it came a Verelst, Card-players, f. 60.—; a Hondecoeter, Birds, f. 140.—; J. Both, Landscapes, f. 100.— and f. 300.—; G. Honthorst, a Brothel, f. 180.—; Ph. Wouwerman, Battle-piece, f. 400.—.

Cf. our No. 331 for the appraiser.

Before 1677

No. 335. AN OLD MAN, PAINTED BY REMBRANDT, ENGRAVED BY WALLERANT VAILLANT

Bust of a bearded old man in a skull-cap, looking down to the right. Inscribed :

Rembrant Pinx. W. Vaillant fec. et Exc.

W. Vaillant flourished 1623-1677.

The same head was engraved by de Marcenay in 1764 as n° 24 of the de Vence collection, under the title of *Le Vieillard atrabilaire*.

The original has disappeared.

1677 August 4

No. 336. PORTRAIT OF REMBRANDT AND SASKIA IN THE POSSESSION OF LOUYS CRAYERS' WIDOW

On August 4, 1677, Louys Crayers' widow, who had married as her second husband Gerrit Hagen, owned :

Een conterfeytsel van Rembrandt van Rijn en sijn huysvrouw.

Unpublished extract made by the late Mr. N. de Roever of Amsterdam.

Louis Crayers had been guardian to Titus van Rijn. Cf. above Nos. 192 *et seq.*

The only portrait-groups of Rembrandt and Saskia are those in the Dresden Gallery (Bode, Plate 157), and at Buckingham Palace (Bode, Plate 158).

1678

No. 337. CAREL FABRITIUS AND ABRAHAM FURNERIUS, FELLOW-PUPILS WITH HOOGSTRATEN UNDER REMBRANDT

Samuel van Hoogstraten, in his *Inleyding tot de Hooge Schoole der Schilderkonst*, published by Fransois van Hoogstraten at Rotterdam in 1678, makes repeated references to his fellow-pupils in Rembrandt's studio, and the theoretical questions they were in the habit of discussing together.

§ 1. Fabritius asks : How can one tell whether a pupil is likely to become a good painter? § 2. Hoogstraten answers : He gives promise of becoming such, if, taking into account his youth, he seems not only to love art, but to take delight in rendering the beauties of Nature. § 3. Hoogstraten asks Furnerius : How can one tell whether an episode has been well depicted. § 4. Furnerius answers : From knowledge of history. § 5. The question arises : what is the first rule of good composition? § 6. Fabritius answers : To select and arrange the noblest objects in Nature.

Page 11.

§ *1. Onzen Fabritius, mijn meedeleerling, stelde my in onze jeugd deeze vraeg voor:*

Welk zijn de gewisse kenteykenen, en vruchten van den geest in een jong leerling, om een goet Schilder uit te verhoopen?

§ *2. Ik antwoorde; na de maete mijns begrips in dien ouderdom:*

Dat hy niet alleen schijne de konst te beminnen, maer dat hy in der daet, in de aerdicheden der bevallijke natuur uit te beelden, verlieft is.

Page 95.

§ 3. *Ik stelde wel eer in onze Schilderschool aen Furnerius, die namaels in zijn lantschappen zeer aerdich was, deeze vraeg voor : Waer uit datmen zoude weeten en kennen, of een Historie wel was uitgebeelt?* § 4. *Hy antwoorde: Uit kennis van de geschiedenis.*

Page 181.

§ 5. *Wy hadden toen ik noch Discipel was, dit vraegstuk : Welk daer was degrondles en regel van wel te ordineeren :* § 6. *Fabritius antwoorde : De edelste natuerlijkheden te verkiezen, en by een te schikken.*

Hoogstraten became Rembrandt's pupil about 1641, i. e. after the death of his father Dirck (December 20, 1640; p. 257; under No. 341, § 3). By his fellow-pupil Fabritius he must mean Carel, and not Bernard, for in other passages (pp. 274, 291 and 308; see our No. 343), he praises his " deurzichten ", i. e. perspectives, also eulogised by Bleyswijk. Of these we can form no idea, the last of these pictures having been destroyed in the fire at the Boymans Museum, Rotterdam, in 1864. It is, however, noteworthy that Carel Fabritius was already an independent master in 1640 (before Hoogstraten, according to his own account, entered Rembrandt's studio), as his portrait of Abraham de Notte in the Rijksmuseum shows. Abraham Furnerius is only known to us by his very Rembrandtesque drawings. He also was an independent " Kunstschilder " by June 13, 1641, so can only have been Hoogstraten's fellow-pupil for a short time. Cf. Hofstede de Groot, *Quellenstudien*, p. 331 *et seq.*

1678 No. 337 a. HOOGSTRATEN, REMBRANDT'S PUPIL

Hoogstraten, having importuned Rembrandt with questions, received the following advice from him : " Accustom thyself to make a right use of what thou hast already acquired, and what is now hidden will be presently revealed to thee ".

Als ik mijn meester Rembrant eens lastig viel, met te veel oorzaek vragen, zoo antwoorde hy zeer wel: Schikt u daer nae, dat gy 't geene gy alreets weet, wel leert in 't werk stellen, zoo zult gy de verborgentheden, daer gy nu na vraegt, tijts genoeg ontdekt zien.

From S. van Hoogstraten, *loc. cit.*, p. 13.

No. 337 b. HOOGSTRATEN PRAISES REMBRANDT'S POWER OF RENDERING THE ASPECTS OF THE MIND 1678

Every great Italian and Netherlandish master has distinguished himself more especially in some particular feature of his art. After citing Italian examples, the writer gives German and Netherlandish instances. Among these, Rembrandt is distinguished as having best portrayed the emotions.

Een ander zal mooglijk lust hebben om deeze byzonderheden nader aen te wijzen, en ook van onze Duitschen: maer van de laetste tot een proef, zoo was Durer gezet op meest eenerley stof van kleederen, Lukas van Leyden op zedicheit, Rubens op rijklijke ordinantien, Antony van Dijk op bevallijkheit, Rembrand op de lijdingen des gemoeds, en Goltsius op eenige groote Meesters hand eigentlijk na te volgen.

From S. van Hoogstraten, *loc. cit.*, p. 75.

No. 338. HOOGSTRATEN'S CRITICISM OF THE « NIGHT-WATCH » 1678

§ 1. A painter should not arrange his figures side by side in rows, as is too often done in the Dutch " shooting-pieces ". Unity should reign in the composition, as in Rembrandt's picture, where indeed, the separate portraits entrusted to him are too much subordinated to the general effect. § 2. Nevertheless, the picture, in spite of its defects, will outlive all the works of Rembrandt's rivals by virtue of the picturesque conception, the elegance of composition, and the vigour that characterise it, and that make all other " shooting-pieces " look like figures from a pack of cards beside it. § 3. It would, however, have been better if there had been more light in the picture.

§ 1. *T en is niet genoeg, dat een Schilder zijn beelden op ryen nevens malkander stelt, gelijk men hier in Hollant op de Schuttersdoelen al te veel zien kan. De rechte meesters brengen te weeg, dat haer geheele werk eenwezich is, gelijk Clio uit Horatius leert :*

Breng yder werkstuk, zoo 't behoort,
Slechts enkel en eenweezich voort.

Rembrant heeft dit in zijn stuk op den Doele tot Amsterdam zeer wel, maer na veeler gevoelen al te veel, waergenomen, maekende meer werks van het groote beelt zijner verkiezing als van de byzondere

afbeeltsels, die hem waren aenbesteet. § 2. Echter zal dat zelve werk, hoe berispelijk, na mijn gevoelen al zijn meedestrevers verdueren, zijnde zoo schilderachtig van gedachten, zoo zwierich van sprong en zoo krachtich, dat, nae zommiger gevoelen, al d'andere stukken daer als kaerteblaren nevens staen. § 3. Schoon ik wel gewilt hadde, dat hij'er meer lichts in ontsteeken had.

From S. van Hoogstraten, *loc. cit.*, p. 176.

This remarkable criticism by a contemporary and pupil of Rembrandt's contains a strange mixture of praise and blame, the latter in respect of the lack of light and the subordination of the several figures, which should have been portraits, to the general effect, the former in respect of the unity of the composition, the picturesque effect and the vigour. The words " zwierich van sprong " are difficult to interpret, but they probably mean, as Vosmaer also supposed, freedom, elegance of composition.

1678

No. 339. HOOGSTRATEN'S CRITICISM OF REMBRANDT'S « PREACHING OF JOHN THE BAPTIST »

§ 1. Hoogstraten remembers having noted the admirable attention that marks the listeners of all classes in a beautifully composed picture by Rembrandt, representing the Preaching of John the Baptist. § 2. The incident of dogs pairing introduced in this picture was, however, less edifying. § 3. Natural as this may be in itself, it is unseemly to a degree in this picture; and might lead one to suppose it a discourse by the Cynic Diogenes, rather than by St. John. § 4. Such accessories reveal the simplicity of the master's mind, and are the more ludicrous the more vulgar they are.

§ 1. 't Gedenkt my dat ik, in zeker aerdich geordineert stukje van Rembrant, verbeeldende een Johannes Predicatie, een wonderlijke aendacht in de toehoorderen van allerleye staeten gezien hebbe: dit was ten hoogsten pryslijk, § 2. maer men zach'er ook een hondt, die op een onstichtlijke wijze een teef besprong. § 3. Zeg vry, dat dit gebeurlijk en natuerlijk is, ik zegge dat het een verfoeilijke onvoeglijkheyt tot deze Historie is; en dat men uit dit byvoegzel veel eer zou zeggen, dat dit stukje een Predicatie van den Hondschen Diogenes, als van den Heyligen Johannes vertoonde. § 4. Zoodanige uitbeeldingen maeken het onnoozel verstant des meesters bekent; en zijn te bespotlijker, alsze in geringer opmerkingen dwaelen.

From S. van Hoogstraten, *loc. cit.*, p. 183.

Cf. our No. 195, and Bode, Plate 215, for this picture.

No. 339a. HOOGSTRATEN PRAISES REMBRANDT'S TALENT FOR COMPOSITION 1678

The various figures in a composition should not be piled one above the other, but should be freely grouped, as van Mander says in his didactic poem : *Grondt der Edel Vry Schilderconst.*

Here follows a quotation from the poet, and examples : Leonardo da Vinci, certain other Italians, Rembrandt, who understood and applied this principle successfully, Rubens and Jordaens :

Rembrant heeft deeze deugd dikmaels wel begrepen, en de beste stukken van Rubens, en zijn navolger Jordaens, hebben een byzonder welstandige sprong en troeping.

From S. van Hoogstraten, *loc. cit.*, p. 191.

No. 340. REMBRANDT PAYS NEARLY EIGHTY THALERS FOR AN ENGRAVING BY LUCAS VAN LEYDEN 1678

Deze liefde tot papierkunst is in onze dagen zoo hoog gesteegen geweest, dat ik voor een moezelmannetje, gezegt Uilenspiegel, van Lukas van Leyden, by de tachtich rijksdaelders, door Rembrant, heb zien geeven: en de ronde passi van den zelven meester is noch voor ongelijk meerder prijs verkocht.

From S. van Hoogstraten, *loc. cit.*, p. 212.

A similar fact is recorded by Sandrart : cf. above, No. 326.

The *Uilenspiegel* is Bartsch n° 159, the round *Passion* Bartsch n° 57-65.

No. 340a. HOOGSTRATEN PRAISES REMBRANDT'S TREATMENT OF FLESH 1678

The colours should be so mixed, as really to represent flesh, and chalky whites should be avoided. Jacques de Bakker of Antwerp and Jacob Backer of Amsterdam accomplished this in a natural manner, and Rembrandt attached great importance thereto.

Het zy dan datmen naekten van kinderen, of jongelingen, of lijvige worstelaers, of magere en uitgeteerde lichamen, of baedende nimfen, ja hemelsche Godinnen schildere; men zie toe, datmen de verwen

zoodanich breeke, dat het vlees schijne; datmen de kalkachtige witheyt mijde. Vermander zegt, dat eenen Jaques de Bakker tot Antwerpen eerst een vleeschachtige maniere van schilderen invoerde, koloreerende zoo niet met enkel wit, maer verhoogende met een natuerlijke karnatie. Zeker, zijn naemgenoot Jaques de Bakker tot Amsterdam is hem zoo wel in deze prijslijke waerneming naegevolgt, als hy hem in naem is gelijk geweest. Ik zwijge van Rembrant en andere, die dit konstdeel wonderlijk hoog achten.

From S. van Hoogstraten, *loc. cit.*, p. 227.

1678

No. 341. HOOGSTRATEN INCLUDES REMBRANDT AMONG THE MOST DISTINGUISHED PAINTERS OF HIS CENTURY

§ 1. The author will not write about painters, but about painting. § 2. To show that painting was not annihilated in Holland by the Iconoclasts, although they had driven it from the churches, he will mention a few painters who have best appreciated the lofty functions of art, and have made the noblest choice. § 3. The artists enumerated.

§ 1. . . . . mijn voornemen is niet van de Schilders, maer van de Schilderkonst, te handelen; een ander', die beter tijdt heeft, mag haere leevens beschrijven, en Karel Vermander vervolgen. § 2. Om echter te toonen, dat de konst, sedert de Beeltstorming in de voorgaende eeuw, in Holland niet geheel vernietigt is, schoon ons de beste loopbaenen, naementlijk de kerken, daer door geslooten zijn, en de meeste Schilders zich dieshalven tot geringe zaeken, jae zelfs tot beuzelingen te schilderen, geheelijk begeeven, zoo zal ik eenige met naemen aenwijzen, die meest op 't gros der konst en de edelste verkiezing hebben gezien. § 3. Als daer is geweest Strazio Voluto of Gilliam Fermout, Lastman, Mierevelt, Theodorus Babuere: Pieter Fransen de Grebber, die d'eer heeft, dat hy nevens andere tot discipel gehadt heeft den edelen en volmaekten Pieter Leely, die in 't hof te Withal van Koning Karel den Tweeden tans als een alderuitgeleezenste bloeme bloeit: Hondhorst, Ravesteyn, den verzierlijken Rembrant, nae de dood van mijn Vader Theodoor mijn tweede Meester: Jaques de Bakker, Govert Flink, Gerrit Douw, Stokkade, Jan Lievens, Mieris, Doudeins, de Baen, maer holla, ik will de thans nog levendige, om geen jalouzie te verwekken, overslaen.

From S. van Hoogstraten, *loc. cit.*, p. 257.

The Strazio Voluto, or Gilliam Fermout of § 3 is now known to us only as the first husband of G. Metsu's mother. Lely was not the pupil of P. F. de Grebber, but of his father, Frans Pietersz. It is not very clear what the writer means by the term "verzierlijk" as applied to Rembrandt. "Verzieren" means to adorn; "verzierlijk" would therefore signify rich in ornament, decorative?

No. 341 a. REMBRANDT'S TALENT IN RENDERING CANDLE-LIGHT

1678

Rembrandt has represented candle-light to the best of his ability in some of his etchings, but when we cover up the light, the rest is black, whereas in reality, when we screen the source of light, we still see the rest very plainly.

[We should be careful] *om niet meer 't onderneemen, als het vermoogen onzer verwen toelaet. Want als wy te hoog opheffen, zoo zullen wy om laeg te kort schieten, gelijk een gebeurt, die in 't schilderen van een nachtstuk een brandende toors of een kaerse voor aen stellen: want zy hebben de macht niet, het resteerende werk zijn behoorlijke klaerheyt te geeven. Rembrant heeft de maet van een kaerslicht in eenige bruine printjes nae zijn vermoogen uitgebeelt, maer als men die lichjes toedekt, zoo blijft de rest van 't werk donker: daer wy gewoon zijn, als men ons iets by de kaers laet zien, onze hand voor 't licht te houden, op dat het onze oogen niet en belette alles op 't klaerst en kenlijkst te onderscheyden.*

From S. van Hoogstraten, *loc. cit.*, p. 268.

No. 342. REMBRANDT'S TREATMENT OF REFLECTED LIGHT EULOGISED

1678

§ 1. Rembrandt showed extraordinary mastery in the rendering of reflected light. This seems to have been his true element. § 2. Would that he had understood the theory of the matter somewhat better, for he who trusts only to his eye and to his alleged experience, makes mistakes which excite the scorn of pupils, to say nothing of masters, the more so, as such knowledge is easily acquired.

§ 1. Wonderlijk heeft zich onzen Rembrant in reflexeeringen gequeeten, jae het scheen of deze verkiezing van 't wederom kaetsen van eenich licht zijn rechte element was, § 2. had hy hem maer wat

beter op de grondregels deezer konst verstaen; want die alleenlijk op zijn oog en gewaende ondervindinge steunt, begaet dikmaels feylen, die den spot van leerjongers, ik zwijge van meesters, verdienen: en zoo veel te meer, daer deeze zekere kennissen, voor die er zich een weynig aen laet gelegen zijn, zoo gemakkelijk zijn te bekomen.

From S. van Hoogstraten, *loc. cit.*, p. 273.

1678

No. 343. HOOGSTRATEN PRAISES REMBRANDT'S COLOUR

In Raphael's ceiling-decorations in the Chigi Palace (i. e. the Farnesina), we must not look for the qualities of Tintoretto or Veronese, Fabritius' perspectives, nor Rembrandt's colour, but Greek statues [as conceived] by the graceful Raphael, beauty without pomp, and a reflection of the antique.

.... *men behoeft in deze stukken* (i. e. the ceiling-decorations in the Chigi Palace) *niet te zoeken, of Tintoretse wondere opdoeningen, of Veroneesche ordinantien, oogenbliklijke bewegingen, of gedwonge schikking: veel min Fabritische deurzichten, of Rembrandische verwen: maer de Grieksche statuen in den bevallijken Rafael, de schoonheyt zonder pronk, en een spiegel van d'oprechte outheit.*

From S. van Hoogstraten, *loc. cit.*, p. 291.
For Fabritius' perspectives cf. No. 337 above.

1678

No. 343 a. REMBRANDT'S TALENT FOR COMBINING LIGHT AND SHADE

Light and shade must not be mixed too much, but they must be combined in groups, and transitions from the strongest light to the deepest shadow should be introduced, an art in which Rembrandt excelled.

Daerom beveele ik u niet te veel met lichten en schaduwen door een te haspelen, maer de zelve bequamelijk in groepen te vereenigen; laet uwe sterkste lichten met minder lichten minlijk verzelt zijn, ik verzeeker u, datze te heerlijker zullen uitblinken; laet uwe diepste donkerheden met klaere bruintens omringt zijn, op dat ze met te meerder gewelt de kracht van het licht mogen doen afsteeken. Rembrant heeft deeze deugt hoog in top gevoert, en was volleert in 't wel byeenvoegen van bevriende verwen.

From S. van Hoogstraten, *loc. cit.*, p. 305.

No. 344. PICTURES BY REMBRANDT IN A PRIVATE COLLECTION AT AMSTERDAM

1678 May 7

On May 7, 1678, Johannes Rosa valued the pictures belonging to Hans aux Brebis, a rich Amsterdam merchant. Among them were:

No. 27. Een meysje van Rembrant. . . f 30
31. Een vrouwe trony van Rembrant. f 3

Unpublished extract made by A. Bredius from the file of the notary J. van Loosdrecht of Amsterdam.

Pictures by other painters were valued as follows: E. de Witte, f. 50.—; Hercules Seghers, f. 18.—; J. Lievens (landscape), f. 36.—; J. Weenix, f. 100.—; Ph. Wouwerman (sea-coast), f. 75. —; and f. 80.—; Ruisdael, f. 24.—; Metsu (kitchen), f. 80.—; Poelenburg, f. 80.—; van der Does, f. 50.—; etc.

No. 345. PORTRAITS BY REMBRANDT VALUED AT AMSTERDAM

1678 May 17

On May 17, 1678, J. Rosa and M. de Hondecoeter valued the pictures of the widow of J. Meurs of Amsterdam. Among them were:

Een manstrony van Rembrandt. . . f. 10.—
Een vrouwetrony van Rembrandt. . f. 15 —

Unpublished extract made by A. Bredius from the file of the notary J. van Loosdrecht of Amsterdam.

Pictures by other painters were valued as follows: A. v. Everdingen, f. 10.—; E. de Witte, f. 36.—; P. de Hoogh, f. 5.— and f. 25.— (a bedroom); Terburgh (Juffertje), f. 40.—; Ad. Willaerts, f. 10.—; copy after Backer, f. 12.—; a gallery by Gerards (i. e. G. P. van Zijl), f. 40.—; A. v. d. Neer (night-scene), f. 18.—.

No. 346. REMBRANDT'S ETCHINGS IN THE POSSESSION OF THE DEALER CLEMENT DE JONGHE

1679 February 11

On February 11, 1679, the art-dealer, Clement de Jonghe, a friend of Rembrandt, died. He left a large collection of etchings, and among them an important set by Rembrandt, catalogued as follows:

1. *Latombisch plaatjens.* (Bartsch, n° 67).
2. *Praatertjes an de deur.* (B. 176 or 126?)
3. *Jonckman met een persiaensche muts.* (B. 141 or 142?)
4. *Vlucht naar Egipten.* (B. 52, 54 or 55.)

5. *Wandelende besjes.* (B. 120; Naomi and Ruth.)
6. *St. Johans onthoofdinge.* (B. 92; 93 is not genuine.)
7. *Wijffjen met boeckende* (sic!) *koecken.* (B. 124.)
8. *Slaapende naackte vrouwtjes.* (Impressions of B. 197 to 205 entered under one number; hence the plural.)
9. *Oude Tobias.* (B. 42.)
10. *Rembrandts moeder.* (B. 343, 348, 349, 351, 352 or 354.)
11. *Pleysterhooft met een jongetjen.* (B. 130.)
12. *Oude persiaen.* (B. 152 or 23?)
13. *Conterfeytsel van Rembrandt.* (B. 1-10, 12-27; 316, 319, 320, 332, 336, 338, 363, 370.)
14. *Lieve vrouwtjen.* (B. 63.)
15. *Speelders aan de deur.* (B. 119.)
16. *Eenige tronietjens.* (B. 363, 365-370, 374.)
17 *Adam en Eva.* (B. 28.)
18. *Den blinden Tobias.* (Has disappeared; cf. 9 = B. 42, 67 = B. 43.)
19. *Swemmertjens.* (B. 195.)
20. *Een oude persiaensche vrou.* (An old Persian woman).
21. *Daniel onder de leeuwen.* (B. 103, St. Jerome praying, looking down? or B. 36, 2, Vision of Daniel?)
22. *Capiteyn Eenbeen.* (B. 179.)
23. *Raetsheer van sijn majestijt in Poolen.* (Cannot be identified; B. 152, 12, 141, 142?)
24. *Schipper Gerbrandts soontjen.* (Cannot be identified; perhaps B. 310?)
25. *Vader Abraham speelend met sijn soon.* (B. 33.)
26. *Varcken drijvers.* (B. 157?)
27. *Afdoening vant kruys.* (B. 81, 82 or 83.)
28. *De wandelende bommeler en kint.* (B. 131?)
29. *Naeckte Cleopatra.* (B. 198-200, 201, 205?)
30. *Venus en Satyr.* (It is Jupiter und Antiope; B. 203 or 204.)
31. *Vroutgen aen de putt.* (B. 70 or 71.)
32. *Stammetjen.* (B. 103; St. Jerome by the tree-stump.)
33. *Practiserende alchimist.* (Dr. Faustus; B. 270.)
34. *Buuren praatende.* (B. 128? Erroneously called the Schoolmaster.)
35. *Begravinghe der dooden in 't oude testament.* (B. 84; the *Entombment*?)
36. *Ovael cruysinge.* (B. 79.)
37. *Lasarus opweckingh.* (B. 72 or 73.)
38. *Bedroefde Maria met het kint.* (B. 61; the Virgin and Child in Clouds.)
39. *Dry tronietjens.* (B. 367 or 368.)
40. *Dry coningh star.* (B. 113.)
41. *Bedroefde oude man.* (B. 96; penitent St. Peter.)
42. *Eenige onvolmaackte beeltgens.* (Cf. 16.)
43. *Wandelende vader Abraham.* (B. 29?)
44. *Hieronimus met de leeuw.* (B. 100 or 104.)
45. *Conterfeytsel van Smyters.* (Cannot be identified.)
46. *Christus jongh sijnde en disputerende.* (B. 64, 65 or 66.)
47. *Rembrandts concubin.* (B. 198-200, 201, 205?)
48. *Nachjen, vlucht nae Egypten.* (B. 53.)
49. *Avontmael Christi.* (B. 87 or 88; Christ at Emmaüs?)
50. *Vrouwtjen bij de kachel.* (B. 197.)
51. *Den overtoom.* (Cannot be identified.)
52. *Christus disputerende met de Phariseen.* (B. 68.)
53. *Rustende Joseph en Maria in de nacht.* (B. 57.)
54. *De moor gedoopt.* (B. 98.)
55. *De geboorte met een ladder.* (B. 47; it is a *Circumcision.*)
56. *Tobias tronietgen.* (Has disappeared; cf. 18.)
57. *Titus conterfeytsel.* (B. 11.)
58. *Onvolmaackte vrouwtjen bij de kachel.* (B. 197; early states.)
59. *Ontfangingh van de verloren soon.* (B. 91.)
60. *Biddende Hieronimus.* (B. 101.)
61. *Phariseeën in den tempel.* (B. 65, 64 or 66.)
62. *Bedelaer met een stockjen.* (B. 151, 162, 163 or 172.)
63. *Vlucht naer Egipte.* (B. 55, 52 or 54.)
64. *Geboorte.* (B. 45 or 46; both are *the Adoration of the Shepherds.*)
65. *Afneminge van 't cruys.* (B. 82, 81 or 83.)
66. *Zacharias* (Simeon) *met kint op den armen* (B. 49.)
67. *Biddende Tobias met sijn familie.* (B. 43.)
68. *Een outwijfstronietgen.* (Rembrandt's mother? cf. above *ad* 10.)
69. *Neersiende oude man.*
70. *Rembrandt selfs.* (Cf. 13.)
71. *Sittende oude vrouw.* (Cf. *ad* 10, 69.)
72. *Leggende naeckte ruster.* (B. 196.)
73. *Sittende een naeckte slaeper.* (B. 193? His eyes are open.)

First published from the file of the notary J. Backer of Amsterdam in *Oud Holland*, 1890, VIII, p. 180, by Dr. A. Bredius and Mr. N. de Roever, *Rembrandt, Nieuwe Bijdragen tot zijne Levensgeschiedenis*, III.

The above catalogue is inaccurate in several particulars : 21. *Daniel onder de leeuwen*, 35. *Begravinghe der dooden in 't oude testament*, 49. *Avontmael Christi*, 55. *De Geboorte met een ladder*,

30. *Venus en Satyr*, 66. *Zacharias met kint op den armen*, 73. *Sittende een naeckte slaeper*, 26. *Varcken drijvers*, and at least one episode from the history of Tobias, are wrongly named, unless we assume that these etchings were no longer in existence when the first description of Rembrandt's etchings was made, for these examples are missing in the earliest catalogues of the master's engraved work. No. 8 is only comprehensible, if we assume that the plural indicates impressions of various etchings. for there is no etching of several naked woman. No. 29. *Naeckte Cleopatra*, is also more fanciful than exact as applied to one of the extant studies of nude women. The same may be said of n° 43. *Wandelende vader Abraham*.

Capiteyn Eenbeen (One-leg) was probably the nickname of a one-legged citizen of Amsterdam. The two unknown individuals, of n° 24. *Schipper Gerbrandts soontjen*, and n° 45. *Conterfeytsel van Smyters*, are the only portrait-etchings in this inventory besides those of Rembrandt himself and his relations. It seems probable that when Six, Lutma, Asselijn and others had their portraits etched by Rembrandt, they received the whole set of impressions in payment. Otherwise it would be inexplicable that there should be no single specimen of these portraits in the collection of one of the leading art-dealers in Amsterdam.

1679 March 16

No. 347. A PORTRAIT BY REMBRANDT VALUED AT AMSTERDAM

On March 16, 1679, Johan Rosa and Adriaen Backer valued the pictures of the deceased Diederick Heynck, who had been a Sergeant-Major in the service of the Republic. Among them was :

een trony van Rembrant van Rijn. . *f 5.—*

Unpublished extract made by A. Bredius from the file of the notary J. van Hell of Amsterdam.

Among the numerous other pictures were : *een Manstrony* by F. Hals, f. 12.—; Porcellis f. 30.— and f. 32.—; A. v. d. Neer (moonlight scene) f. 10.—, (winter landscape) f. 15.—; Berchem f. 40.—; Phil. Wouwerman f. 48.—; Kalff f. 36.—; J. Vonck f. 5.—; J. v. Streeck f. 6.—; etc.

1679 June 23

No. 348. NOTE ON REMBRANDT BY MATHIAS SCHEITS

Mathias Scheits, a Hamburg painter, who studied under Philips Wouwerman in Holland, made a few notes in his copy of van Mander's *Schilderboeck* on contemporary artists no longer living. This copy is now in the possession of Dr. Wilhelm Bode of Berlin. The following is the note on Rembrandt :

noch Eenige uytnemende Meesters deser Konst die ick M. S. gekent hebbe ende al verby sein, sein dese volgende :

Rembrant, toe genamt van den Rein om dat hei in een Plaets aen den Ryn gelegen gebohren was, hadde geleert by Pitter Lastman. sein vader was een Molenaar. hei hielt sein Wohnung t' Amsterdam, wass achtbaer ende groht van aensien door sein konst geworden, het welck doch in 't lest mit hem wat verminderde, hey starf Anno 1669, in de Maent September.

Dit geschreven, Anno 1679, den 23 Juny. M. S.

First published by Dr. W. Bode, *Frans Hals und seine Schule*, in von Zahn's *Jahrbüchern für Kunstwissenschaft*, IV, 1871, appendix I, *Ein handschriftlicher Nachtrag des Malers Mathias Scheits zu Carel van Manders Schilderboeck*, p. 63.

The note on Rembrandt follows those on Frans Hals and Philips Wouwerman, and precedes that on Jordaens.

1679 November 25

No. 349. " A PHILOSOPHER " BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the inventory of the property of the deceased Volckwijn Momma, drawn up November 25, 1679, the following occurs among the pictures :

Een philosooph van Rembrandt.

Unpublished extract made by A. Bredius from the file of the notary W. Sylvius of Amsterdam.

The property included about forty pictures, all unpriced.

1680 January 4

No. 350. WORKS BY REMBRANDT IN THE INVENTORY OF JAN VAN DE CAPPELLE

Between January 4 and August 13, 1680, an inventory was taken of the property left by the painter Jan van de Cappelle of Amsterdam.

Among the numerous pictures and drawings were :

13. Een Ecce homo, grauw, van Rembrant van Rijn.
21. Een lantschapje van Rembrant van Ryn.
31. Een Conterfeytsel, synde den Overleden, van Rembrant.

55. *Een conterfeytsel van Rembrant, sijnde sijn vader.*
56. *Een Christus trony van dito.*
65. *Een besges trony van Rembrant.*
83. *Een oudemanstronytje van Rembrant.*

Tekeningen, bevonden op de Constcaemer

6. *Een portfolio daerin 56 tekeningen van Rembrant, historyen.*
7. *Een dito daerin syn 89 tekeningen van Rembrant, lantschappen.*
17. *Een dito daerin sijn 135 tekeningen sijnde het vrouwenleven met kinderen van Rembrant.*
24. *Een dito daerin sijn 48 schetsen van Rembrant en Pinas.*

In 't comptoir

43. *Een dito daerin 188 schetsen, lantschappen van Rembrant.*

From the file of the notary Adriaen Lock of Amsterdam. First published in *Oud Holland*, 1892, x, p. 31 *et seq.* by Dr. A. Bredius, *De Schilder Johannes van de Cappelle.*

There were nearly 200 pictures and 7098 drawings in all; about 500 of the latter were by Rembrandt.

No. 13 is the *grisaille* in the National Gallery (Bode, Plate 214); n° 31 is no longer extant; the rest cannot be identified.

The drawings "*het vrouwenleven met kinderen*" are probably the beautiful pen and ink sketches of women and children in the Stockholm Museum and other collections.

1680 October 30

No. 351. PICTURES BY REMBRANDT AMONG THE PROPERTY LEFT BY THE PAINTER JACOB LOIS

The painter, architect and cloth-merchant, Jacob Lois, sometime sheriff of Rotterdam, died on August 31, 1676. The inventory of his property was handed to the president of the Chamber of Orphans on October 30, 1680.

Among the numerous pictures were :

Een oude manstrony van Reynbrant
Nogh een oude manstrony van dito.

There are no valuations.

First published from the civic archives of Rotterdam in the *Algemeen Nederlandsch Familieblad* 1883-84, n° 2 p. 4, n° 3 p. 2, n° 5 p. 4.

Lois' collection was already well known in 1663, in which year he was visited by the French traveller Monconys. Cf. our No. 257.

No. 352. REMBRANDT CRITICISED BY ANDRIES PELS

1681

V. 1—10. Rembrandt a warning to all who are inclined to stray from the path marked out for artists. V. 11. Although he might have been not inferior to Titian, Van Dyck, Michelangelo or Raphael in colour and conception, he took as the model for his life-studies, not the Greek Venus, but a washerwoman or a treader of peat, and called this fidelity to Nature. V. 17. Description of such a model. V. 25. Rembrandt's passion for collecting curiosities from all parts of the world. V. 35. Regrets that an artist of so much native talent should not have turned it to better account.

1. *Gij mist zeer grof, wilt gij 't gebaande pad verliezen.*
Wilt ge, als wanhoopende, een gevaarelijker kiezen;
En met onduurzaam lof tevreden, doen, gelijk
De groote Rembrand, die 't bij Titiaan, van Dijk,
5. *Noch Michiel Angelo, noch Rafel zag te haalen,*
En daarom liever koos doorluchtiglijk te dwaalen,
Om de eerste ketter in de Schilderkunst te zijn,
En menig nieuweling te lokken aan zijn' lijn;
Dan zich door 't volgen van ervaarene te scherpen,
10. *En zijn vermaard penseel den réglen te onderwerpen.*
Die, schoon hij voor niet één van all' die meesters week
In houding, noch in kracht van koloryt bezweek,
Als hij een' naakte vrouw, gelijk 't somtijds gebeurde,
Zou schild'ren, tot modél geen Grieksche Venus keurde;
15. *Maar eer een' waschter, of turftreedster uit een schuur,*
Zijn' dwaaling noemende navolging van Natuur,
Al 't ander ydele verziering. Slappe borsten,
Verwrongen' handen, ja de neepen van de worsten
Des rijglijfs in de buik, des kousebands om 't been,
20. *'t Moest al gevolgd zijn, of natuur was niet te vreên;*
Ten minsten zijne, die geen regels, noch geen reden
Van evenmaatigheid gedoogde in 's menschen leden;
En doorzigt alzo min, als tusschenwijdte, woog,

Noch wikte met de kunst, maar op de schijn
van 't oog.
25. *Die door de gansche Stad op bruggen, én op*
hoeken,
Op Nieuwe, en Noordermarkt zeer yv'rig op
ging zoeken
Harnassen, Morilions, Japonsche Ponjerts,
bont,
En rafelkraagen, die hij schilderachtig vond,
En vaak een Scipio aan 't Roomsche lichchaam
paste,
30. *Of de ed'le leden van een Cyrus meê vermaste.*
En echter scheen hem, schoon hij tot zijn voor-
deel nam,
Wat ooit uit 's waerelds vier gedeelten her-
waarts kwam,
Tot ongemeenheid van optooisel veel te ont-
breeken.
Als hij zijn beelden in de kleederen zou steeken.
35. *Wat is t een schade voor de kunst, dat zich zoo*
braaf
Een' hand niet beter van haare ingestorte gaaf
Gediend heeft! Wie had hem voorbij gestreefd
in 't schild'ren?
Maar och! hoe ed'ler geest, hoe meer zij zal
verwild'ren,
Zo zij zich aan geen grond, en snoer van regels
bindt.
40. *Maar alles uit zich zelf te weeten onderwindt!*

From A. Pels, *Gebruik en misbruik des tooneels*, Amsterdam, Albert Magnus, 1681, 4°, p. 35 and 36.

Though the criticism is one-sided and unjust, the facts animadverted upon are true. The model described in v. 17 *et seq.* may have been the sitter for Bartsch n°. 198; the *Scipio* of v. 29 is perhaps the picture described under n° 3 in Smith's Supplement, which re-appeared at a London dealer's in May, 1905.

1681 April 14

No. 353. AN OX PAINTED BY REMBRANDT, IN AN AMSTERDAM INVENTORY

We learn from the file of the notary J. Matham of Amsterdam, for April 14, 1681, that on that date Michiel van Coxie, living in the house of his father-in-law, Pieter de Vos, merchant, of Amsterdam had :

In de Sijdelcamer:
't Schilderij, sijnde een os van rembrand.

Unpublished extract made by A. Bredius from the above file.

1681 April 26

No. 354. PORTRAITS BY REMBRANDT VALUED AT AMSTERDAM

In the inventory of the property of Philip David Frolich of Amsterdam, drawn up on April 26, 1681, there is the following entry:

Twee achtkante conterfeytsels van
Rembrandt . . . . . f 20.—

Unpublished extract made by A. Bredius from the file of the notary C. v. Poelenburg of Amsterdam.

Among the other pictures were : Breughel f. 10.— and f. 16.—, Wouwerman f. 20.— and f. 31.—, Everdingen f. 20.—, and a copy after van Aelst f. 15.—.

The following extant pictures by Rembrandt are octagonal :

Rembrandt in a steel Helmet, Cassel (Bode, Plate 169 ;

Rembrandt's Father in a plumed Cap, St. Petersburg (Bode, Plate 27);

An old Man with a gold Cross on his Breast, Cassel (Bode, Plate 32);

Portrait of a Woman in a Ruff and a Cap[1], Rossie Priory (Bode, Plate 119).

1682

No. 355. A PICTURE OF ESTHER BY REMBRANDT IN AN AMSTERDAM INVENTORY

In the undated inventory of the widow of Captain Aldert Mathijsz is the following entry:

Een schilderij van Rembrant van de
Koninginne Hester. . . . . f 30.—

Unpublished extract made by A. Bredius from the file of the notary J. de Winter of Amsterdam. The only other picture with a valuation was a small sea-piece by W. v. d. Velde, f. 6.—. Other pictures were by Steven van Goor, Pieter Potter, Codde, R. v. Troyen, Pater Seghers, Huchtenburg, J. v. d. Velde, and Egb. Heemskerk.

1682

No. 356. A PICTURE BY REMBRANDT IN A LEYDEN INVENTORY

In the inventory of the deceased sheriff Gerrit van Hoogmade of Leyden, drawn up in 1682, is the following entry :

Een stuck van Rembrandt.

1. Really decagonal, pieces have been added to make it square.

Unpublished extract made by A. Bredius from the file of the notary J. van der Eycken of Leyden.

Other pictures, by Arnout Anthonissen, D. Hals, J. M. Molenaer, Is. Ostade, Ruisdael, van Goyen, Hals, Mieris, etc.

Pieter Gerritsz, Hoogemade's father, also owned a little head by Rembrandt before 1652. Cf. No. 136 above.

1684
April 1

No. 357. PORTRAIT BY REMBRANDT IN A HAGUE INVENTORY

On April 1, 1684, a reconciliation took place between Thomas Robijn and his wife Jannetje Molenijser. An inventory was taken on this occasion, in which the following occurs :

Een trony van Rembrandt.

Unpublished extract made by A. Bredius from the file of the notary R. v. Opoeteren of The Hague.

In an undated inventory of the same Th. Robijn's, discovered by A. Bredius in the archives of the Leyden Chamber of Orphans, but now lost, the picture is entered as :

Een tronie, wordt geseyt van Rembrandt.

Thirdly, a valuation of Thomas Robijn's pictures, which has disappeared, was discovered by A. Bredius, with this entry :

Een conterfeytsel van Rembrandt. . f 11. 15.—

Other pictures were valued as follows : P. Mulier f. 11.—, Bramer f. 9. 5.—, v. d. Cappelle f. 10.—, de Claeuw f. 5. 5.— and a pair f. 4. 10.—, A. v. Beyeren f. 30.— and f. 6. 10.—, Jan Steen f. 15. 15.—, Lingelbach f. 9. 5.—, Brouwer f. 7. 5.—, Berchem f. 5.—, Verelst f. 6.— and f. 5. 15.—, and de Hooch f. 3.—.

1684
October 31

No. 358. REMBRANDT MENTIONED BY FÉLIBIEN

§ 1. His universality. His portraits. His manner is distinguished from the smooth technique of his countrymen by the broad, fat brushing, and the juxtaposition of colours without any attempt at fusion. § 2. Many praise his works; and it must be admitted that his pictures are very artistic, and that, seen from the right distance, his heads have a very plastic effect. § 3. The difference between his portraits and those of Van Dyck. § 4. Some of the heads are repellent, when viewed too near. § 5. And as the spectator does not require to place himself at a distance from a simple portrait to take in the figure, this broad manner of painting seems unsatisfactory. § 6. However, all his works are not so treated. He distributes tones and half tones, lights and shadows skilfully. § 7. At the right distance everything blends agreeably. § 8. Etched portraits, etc. Date of death.

§ 1. Rimbrans vivoit encore alors. C'estoit un Peintre assez universel, et qui a fait quantité de portraits. Tous ses tableaux sont peints d'une manière tres-particuliére, et bien différente de celle qui paroist si lechée, dans laquelle tombent d'ordinaire les Peintres Flamans. Car souvent il ne faisoit que donner de grands coups de pinceau, et coucher ses couleurs fort épaisses, les unes auprès des autres, sans les noyer et les adoucir ensemble. § 2. Cependant, comme les gousts sont différens, plusieurs personnes ont fait cas de ses ouvrages. Il est vray aussi qu'il y a beaucoup d'art, et qu'il a fait de fort belles testes. Quoy-que toutes n'ayent pas les graces du pinceau, elles ont beaucoup de force; et lorsqu'on les regarde d'une distance proportionnée, elles font un tres-bon effet, et paroissent avec beaucoup de rondeur.

§ 3. Il est vray, dit Pymandre, que les portraits du Peintre dont vous me parlez, sont bien différens de ceux de Vandéik, et que les qualitez necessaires à faire une belle teste, et que vous remarquiez tantost, ne se trouvent point, à mon avis, dans celles de Rimbbrans. § 4. Car il n'y a pas longtemps qu'on m'en fit voir une, où toutes les teintes sont séparées, et les coups de pinceau marquez d'une épaisseur de couleurs si extraordinaire, qu'un visage paroist avoir quelque chose d'affreux, lors qu'on le regarde un peu de près. § 5. Cependant, comme les yeux n'ont pas besoin d'une grande distance pour embrasser un simple portrait, je ne voy pas qu'ils pussent estre satisfaits en voyant des tableaux si peu finis.

§ 6. Tous les ouvrages de ce Peintre, repartis-je, ne sont pas de la sorte. Il a si bien placé les teintes et les demi-teintes les unes auprès des autres, et si bien entendu les lumieres et les ombres, que ce qu'il a peint, d'une maniére grossiere, et qui mesme ne semble souvent qu'ébauché, ne laisse pas de reussir, lors, comme je vous ay dit, qu'on n'en est pas trop près. § 7. Car par l'éloignement, les coups de pinceau fortement donnez, et cette épaisseur de couleurs que vous avez remarquée, diminuënt à la veuë, et se noyant et meslant ensemble, font l'effet qu'on souhaite.

Here follows a theoretic digression of over five pages, terminating with this passage:

Mais retournez, je vous prie, à ce Peintre que vous venez de quitter, et dont la manière si éloignée de celle des autres, nous a aussi éloignez de luy.

§ 8. Non seulement, repris-je, il a peint fort différemment des autres; mais il a gravé à l'eau-forte d'une façon toute singulière. L'on voit quantité d'estampes de luy, très-curieuses, et entre autres, de fort beaux portraits, quoi-que très-différens, comme je vous ay dit, des gravûres ordinaires. Il mourut en 1668.

From André Félibien, *Entretiens sur les vies et sur les ouvrages des plus excellens peintres anciens et modernes*, IV, pp. 150, 151 and 157. Paris, 4°, 1685.

The *Entretiens* are semi-historical, semi-aesthetic discourses on painting in the form of conversations between Félibien and Pymandre.

The " encore alors " of § 1 refers to the date of Gaspard de Craeyer's death, 1666.

The printing of the fourth volume was completed on October 31, 1684.

1685 September

No. 359. PEACOCKS PAINTED BY REMBRANDT, IN AN AMSTERDAM INVENTORY

In the inventory of the property left by Tobias van Domselaer, author of the well known description of Amsterdam, drawn up in September, 1685, the following entry occurs:

Een groot schilderij met twee paeuwen van Rembrandt.

Unpublished extract made by A. Bredius from the file of the notary A. Doornick of Amsterdam.

The only other picture was a battle-piece by J. Martsen de Jonge.

The Rembrandt is now in the Cartwright collection at Aynhoe (Bode, Plate 239).

1686

No. 360. BALDINUCCI'S LIFE OF REMBRANDT

§ 1. Rembrandt the painter, greater in repute than in merit, was living at Amsterdam about 1640. The *Night-Watch* described; the principal figure of the group; the composition criticised; the figures carefully studied from Nature; the price of the picture. § 2. Pictures of episodes from Ovid in the house of a merchant belonging to the magistrature. § 3. Pictures by Rembrandt in Italy. § 4. Rembrandt a Mennonite; the peculiarities of this sect. § 5. Rembrandt's extravagant technique. § 6. His fame as a portrait-painter; his colour better than his drawing; his practice of loading his impasto; his handling. § 7. His pupil, the Danish painter, Bernard Keihl, who spent eight years in his studio, relates that a hasty drawing of Rembrandt's fetched 30 scudi at a public sale. § 8. Rembrandt's mode of life; his appearance; his habits. § 9. When he was at work, no one might disturb him. § 10. He frequented auction-rooms, to buy antiques. § 11. His liberality, his reverence for art, his method of bidding at sales. § 12. He would lend his utensils to brother-artists. § 13. His manner of etching. § 14. He is more esteemed as an etcher than as a painter. § 15. To raise the prices of his etchings, which, in his opinion, were not sufficiently appreciated, he bought them up himself all over Europe. § 16. His bankruptcy; travels abroad; death. § 17. His pupils.

VITA
DI REIMBROND
VAN REIN,
cioè
REMBRANT DEL RINO
pittore, e intagliatore in Amsterdam,
Discepolo di . . . . . nato 1606. † circa 1670.

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§ 1. Circ' all' Anno 1640, viveva, ed operava in Amsterdam Reimbrond Vanrein, che in nostra lingua diciamo Rembrante del Reno, nato in Leida, pittore in vero d' assai più credito, che valore. Costui avendo dipinta una gran tela, alla quale fu dato luogo nell' Alloggio de' Cavalieri forestieri, in cui aveva rappresentata un ordinanza d' una di quelle compagnie di Cittadini, si procacciò si gran nome, che poco migliore l'acquistò giammai altro artefice di quelle parti. La cagione di ciò fu più che ogni altra, perch' egli fra l' altre figure aveva fatto vedere nel quadro un Capitano, con piede alzato in atto di marciare, e con una partigiana in mano, così ben tirata in prospettiva, che non essendo più lunga in pittura di mezzo braccio, sembrava, da ogni veduta, di tutta sua lunghezza; il rimanente però, avuto riguardo a quanto doveva volersi da uomo tanto accreditato, riuscì appiastrato, e confuso in modo, che poco si distingueuano l'altre figure fra di loro, tutto che fatte fossero con grande studio dal naturale. Di quest' opera, della quale per ventura di lui grido quell' età, ebbe egli 4000. scudi di quella moneta, che giungono a compire il numero di circa a 3500. de' nostri Toscani. § 2. In casa un Mercante

del Magistrato condusse molte opere a olio sopra muro, rappresentanti favole d' Ovidio. § 3. In Italia, per quello solamente, ch'è venuto a nostra cognizione, sono due quadri di sua mano, cioè; in Roma nella Galleria del Principe Panfilio una testa d' uomo di poca barba, con un turbante in capo, ed in Firenze nella Real Galleria nella stanza de' ritratti de' pittori, il proprio ritratto suo. § 4. Quest' Artefice professava in quel tempo la Religione dei Menisti, la quale, tutto che falsa ancor' ella, è però contraria a quella di Calvino, perchè non usano battezzarsi, che di 30. anni. Non eleggono Predicanti letterati, ma si vagliano a tale ufficio d' uomini di vile condizione, purché da loro siano stimati, come noi diremmo, Galantuomini, e Giusti, e nel resto vivono a lor capriccio. § 5. Questo pittore, e intagliatore insieme, siccome fu molto diverso di cervello dagli altri uomini nel governo di se stesso, così fu anche stravagantissimo nel modo del dipignere, e fecesi una maniera, che si può dire, che fosse interamente sua, senza dintorno si bene, o circonscrizione di linee interiori, ne esteriori, tutta fatta di colpi strapazzati, e replicati con gran forza di scuri a suo modo, ma senza scuro profondo. E quel che si rende quasi impossibile a capire si è, come potesse essere, ch'egli col far di colpi operasse sì adagio, e con tanta lunghezza, e fatica conducesse le cose sue, quanta nessun' altro mai. § 6. Avrebbe egli potuto fare gran quantità di ritratti per lo gran credito, ch'è s' era procacciato in quelle parti il suo colorito, al quale però poco corrispondeva il disegno; ma l'essersi già fatta voce comune, che a chi voleva esser ritratto da lui conveniva lo stare i bei due, e tre mesi al naturale, faceva sì, che pochi si cimentavano. La cagione di tanta agiatezza era perchè subito, che il primo lavoro era prosciugato, tornava a darvi sopra nuovi colpi, e colpetti, finchè talvolta alzava sopra tal luogo il colore poco meno di mezza dito; onde si può dir di lui, ch' e' faticasse sempre senza riposo, molto dipignesse, e pochissime opere conducesse; contuttociò mantennesi egli sempre in tanta stima, che un suo disegno, nel quale poco, o nulla si scorgeva, § 7. come racconta Bernardo Keillh di Danimarca, pittore lodatissimo, che oggi opera in Roma, stato otto anni nella sua scuola, fu venduto all' incanto per trenta scudi, § 8. Conquesta sua stravaganza di maniera andava interamente del pari nel Rembrant quella del suo vivere; perch' egli era umorista di prima classe, e tutti disprezzava. Lo scomparire, che faceva in lui una faccia brutta, e plebea, era accompagnato da un vestire abietto, e fucido, essendo suo costume nel lavorare il nettarsi i pennelli addosso, ed altre cose fare, tagliate a questa misura. § 9. Quando operava non avrebbe data udienza al primo Monarca del mondo, a cui sarebbe bisognato il tornare, e ritornare, finché l'avesse trovato fuori di quella faccenda. § 10. Visitava spesso i luoghi de'pubblici incanti, e quivi faceva procaccio d' abiti d' usanze vecchie, e dismesse, purchè gli fossero paruti bizzarri, e pittoreschi, e quegli poi, tutto che talvolta fossero stati pieni d' immondezza, appiccava alle mura nel suo studio tra le belle galanterie, che pure si dilettava di possedere, come sarebbe a dire, ogni sorta d' armi antiche, e moderne, come frecce, alabarde, daghe, sciable, coltelli, e simili; quantità innumerabile di disegni, di stampe, medaglie, ed ogn' altra cosa, che e' credeva poter giammai bisognare ad un pittore. § 11. Merita egli però gran lode per una certa sua, benchè stravagante bontà, cioè chè per la stima grande, che e' faceva dell' arte sua, quando si subastavano cose appartenenti alla medesima, e particolarmente pitture, e disegni di grand' uomini di quelle parti, egli alla prima offerta ne alzava tanto il prezzo, che non mai trovavasi il secondo offerente, e diceva far questo, per mettere in credito la professione. § 12. Era anche assai liberale nell' imprestare quelle sue miscee ad ogni pittore, a cui per far qualche lavoro fossero abbisognate. § 13. Quello in che veramente valse quest' artefice, fu una bizzarrissima maniera, ch' egli s' inventò, d' intagliare in rame all' acqua forte, ancor questa tutta sua propria, ne più usata da altri, ne più veduta, cioè, con certi freghi, e freghetti, e tratti irregolari, e senza dintorno, facendo però risultare dal tutto un chiaro scuro profondo, e di gran forza, ed un gusto pittoresco fino all' ultimo segno; tignendo in alcuni luoghi il campo di nero affatto, e lasciando in altri il bianco della carta, e secondo il colorito, che e' volle dare agli abiti delle sue figure, o ai vicini, o ai lontani, usando talvolta pochissim' ombra, e talvolta ancora un semplice dintorno, senz' altro più. § 14. E vaglia la verità, il Rembrant in questo suo particolar modo d'intagliare fu da'professori dell'arte assai più stimato, che nella pittura, nella quale pare, ch' egli avesse, come sopra dicemno, più tosto singolarità di fortuna, che d' excellenza. Ne' suoi intagli usò per lo più di notare con mal composte, informi, e strapazzate lettere, la parola Rembrant. § 15. Conquesti suo intagli egli giunse a posseder gran ricchezza, a proporzione della quale si fece sì grande in lui l'alterigia, e 'l gran concetto di se stesso, che parendogli poi, che le sue carte non si vendesser più il prezzo, ch'elle meritavano, pensò di trovar modo d'accrescerne universalmente il desiderio, e con intollerabile spesa fecene ricomperare per tutta Europa quante ne potè mai trovare ad ogni prezzo, e

fra l'altre una ne comperò in Amsterdam all' incanto per 50. scudi, ed era questa una Rezurrezione di Lazero, e ció fece in tempo, ch'egli medesimo ne possedeva il rame intagliato di sua mano. § 16. Finalmente con tal bella invenzione diminuì tanto suo avere, che si ridusse all'estremo, ed occorse a lui cosa, che rare volte si racconta di altri pittori, cioè, ch'ei diede in fallito; onde partitosi d'Amsterdam, si portò a'servigj del Re di Svezia, dove circa all' anno 1670. infelicemente si morì. § 17. Questo è quanto abbiamo fin quì potuto rintracciare di notizia di quest'artefice da chi in quel tempo il conobbe, e familiarmente il pratico. Se poi egli perseverasse in quella sua falsa Religione non è venuto a nostra cognizione. Restarono alcuni, ch'erano stati suoi discepoli, cioè il soprannominato Bernardo Keillh di Danimarca, e Goubert Flynk d'Amsterdam, e questi nel colorito seguitò la maniera del maestro, ma assai meglio dintornò le proprie figure; e finalmente restò fra suoi discepoli il Pittor Gerardo Dou di Leida.

From Filippo Baldinucci, *Cominciamento, e progresso dell' arte dell' intagliare in rame, colle vite di molti de' più eccellenti Maestri della stessa Professione*, Firenze, MDCLXXXVI, 4°, p. 78 *et seq.*

Cf. Emile Michel in *Oud Holland*, 1890, VIII, p. 161 *et seq.*, *Francesco* (sic!) *Baldinucci et les Biographes de Rembrandt.*

Baldinucci was obviously acquainted with certain of Rembrandt's pictures and etchings at first-hand. The details he gives of Rembrandt's life he probably learnt from Bernard Keihl, a Danish painter, who lived in Rome from 1656—1687, and presumably spent the eight preceding years in Rembrandt's studio. He may have got the dates of birth and death from printed sources. Keihl, no doubt, described the *Night-Watch* to him, but the pupil's recollection of the picture so far failed him that he made the two principal figures into one. The price, 3500 Tuscan *scudi*(1) = 8750 gilders, is considerably in excess of that actually received: f. 1600. See Nos. 205 and 206 above.

The statement as to Rembrandt's connection with the Mennonites agrees with what was said above under No. 157; and those as to the tenets of the sect (adult baptism and lay-preaching) are also correct in the main. Keihl may have been with Rembrandt at the time of the master's bankruptcy, his sojourn in Rome dating from 1656. The date of death is about right, but the journey to Sweden is extremely improbable, not to say a manifest invention. Of the pictures by Rembrandt which Baldinucci had seen in Italy, the portrait of the artist is still in the Uffizi (Bode, Plate 425 or Plate 504). For the Doria Pamfili picture, on the other hand, cf. Jhr. Dr. J. Six, *Een Rembrandt te Rome*, in *Oud Holland*, 1900, XVIII, p. 188 *et seq.*, F. Becker and U. Thieme in the *Kunstchronik* of June 20, 1901, n° 29, p. 454, and C. Hofstede de Groot, *Geen Rembrandt in de Galerij Doria Pamfili te Rome*, in *Oud Holland*, 1901, XIX, p. 90 *et seq.* The statement that Rembrandt only finished a few pictures is refuted by the large number of extant works, and in addition, those which have disappeared, but as to which we have undeniable evidence. The later, broadly painted pictures may have appeared unfinished to Baldinucci and his informant. Or it may be that while Keihl was in his studio, Rembrandt had begun to show that dilatoriness in completing pictures, to which some of the later documents in the archives bear witness. Cf. for instance our No. 213, § 4: a picture of David and Jonathan, begun; N° 253, § 4: an unfinished *Circumcision*; § 6: a picture to alter for the Town-Hall; § 8: a portrait to paint for L. v. Ludick; No. 278, § 2: an unfinished *Juno*; No. 331, *een begonne vrouwe Conterfeytsel.*

1. A silver *scudo* is about 5 francs, and not 1 franc, as Michel assumes *loc. cit.* above.

No. 361. PICTURES BY REMBRANDT IN AN AMSTERDAM INVENTORY

1687 March 7

In the inventory taken on March 7, 1687, of the property left by Juffrou Cath. Deyl, widow of the painter Nicolaes Rosendael, who died November 17, 1686, there are the following entries:

N° *18. een halfbeelt* (half-length) *van Rembrant*
27. een tronie (head) *van Rembrant*
80. Een wenteltrap (winding staircase) *van Rembrandt van Rijn*
116. een tronie van Rembrandt
132. een lantschap van Rembrandt van Rijn

Unpublished extract made by A. Bredius from the file of the notary J. de Winter of Amsterdam.

Nicolaes Rosendael was the obscure painter of a life-size picture of the *Good Samaritan* in the Haarlem Museum, *inter alia.* "Een wenteltrap" probably means a picture resembling the *Philosophers* in the Louvre (Bode, Plates 121 and 122).

No. 362. A PORTRAIT OF REMBRANDT BY HIMSELF IN A SALE AT AMSTERDAM

1687 April 9

In an anonymous sale of pictures at Amsterdam, on April 9, 1687, one of the items was:

No. 100. Van Rembrant, zyn eygen Conterfeytsel. . . . . . *f 6.0.—*

The catalogue is preserved in G. Hoet, vol. 1, p. 10, where the prices fetched by the other pictures may be compared with this.

1688 March

No. 363. PICTURES BY REMBRANDT IN THE POSSESSION OF JAMES II. OF ENGLAND

A Lyst of His Maj^tes Pictures in Whitehall.

No. 114. By Rembrandt, An old womans picture in a veile.
No. 130. Rembrant his picture, done by himselfe.
No. 16. (of the second list) *An old womans head in limning after Rembrant.*

First published by W. Bathoe, London, MDCCVIII, 4°, *A Catalogue of the Collection of Pictures etc. belonging to King James the Second*, from Vertue's transcript of a manuscript which had belonged to the then lately deceased Earl of Oxford. The binding of the original now in the British Museum, Harleian MS. n°. 1890, bears the arms of James II. The Catalogue must therefore have been for the King's personal use. It is signed : William Chiffinch of the King's bed-chamber.

The Catalogue itself in not dated. The other lists in the same volume are dated respectively : February 15, 1688 (Wardrobe at Whitehall), March 17, 1688 (Wardrobe, Phil. Kynnersley), March 26, 1688 (Windsor) and March 19, 1688 (Jewelles).

For the pictures cf. No. 75 above.

1689 January 23

No. 364. A PORTRAIT OF REMBRANDT BY HIMSELF IN A DELFT INVENTORY

In the inventory of Willem Spieringh, who died on January 23, 1689, at Delft, was the following entry :

Een trony van Rembrandt synde syn conterfeytsel.

Unpublished extract made by A. Bredius from the file of the notary W. v. Ruyven of Delft. The property included a large collection of pictures, for the most part by Netherlandish painters, all without prices.

No. 365. A FEMALE PORTRAIT BY REMBRANDT IN AN AMSTERDAM INVENTORY

1690 September 30

Abraham Velters, merchant, of Amsterdam, died on September 30, 1690, leaving a collection of forty-two choice pictures, and among them :

een vrouwtje van Rembrandt.

There were further seven pictures by Rubens, a portrait by Van Dyck, pictures by Jordaens, Savery, Wouwerman, etc. No prices.

First published by J. E. Elias, *De Vroedschap van Amsterdam*, vol. II, p. 669, Haarlem, 1905, from documents relating to Abraham Velters' estate among those in the archives of the Chamber of Orphans which have not yet been arranged.

No. 366. A PICTURE BY REMBRANDT IN A PRIVATE COLLECTION AT DELFT

1691

In the inventory of the widow of Jacobus van Schagen of Delft, drawn up in 1691, the following occurs :

Een stuck van Rembrandt van Rijn.

Unpublished extract made by A. Bredius from the file of the notary G. v. Assendelft of Delft. The collection was a fine one, but no valuations are given.

No. 367. A " NATIVITY " BY REMBRANDT IN A SALE AT THE HAGUE

1692 March 24

At the sale of the pictures of Johan van Tongeren, advocate of the Courts of Holland, held at The Hague on March 24, 1692, one of the items was :

No. 59. Een stuck van Rembrants zynde een Kerst-nacht, seer fraey . . *f 152.0.—*

The catalogue is transcribed in Hoet, vol. 1, p. 14, where the prices fetched by the other pictures may be compared with the above. The only ones among the extant works to which the entry could be referred are the *Adoration of the Shepherds* in the Munich Pinacothek, and that in the National Gallery, London (Bode, Plates 315 and 316).

1692 April 27

No. 368. A "LANDSCAPE WITH A FORTRESS" BY REMBRANDT IN A DELFT COLLECTION

In the inventory of the deceased Juffr. Geertruyt Brasser (widow of Johan van der Chijs, councillor and sheriff of Delft), who died April 27, 1692, is the following entry :

Een casteel door Rembrandt . . . *f 10.—*

Unpublished extract made by A. Bredius from the notarial files at Delft.

The valuation was made by the painter Johannes Verkolje.

Other pictures were priced as follows : Babueren f. 80.—, Bijlert f. 40.—, Bloemaert f. 30.—, den Uyl f. 30.—, Porcellis f. 10.—, Codde f. 18.—, Saftleven f. 20.—, P. Palamedes f. 25.— and Pijnas f. 10.

Among the extant landscapes the only one to which this entry could be referred is the example in the Wallace Museum (Bode, Plate 233).

1693

No. 369. REMBRANDT'S "ANATOMY-LESSONS" MENTIONED BY COMMELIN

D'Anatomie of Snyburg :

Dese Kamer is niet alleen verçiert met eenige menschen en beesten Geraamtens, maar ook van verscheyde Schilderyen, gedaan door bysondere konstige Schilders, daar onder twee door den vermaarden Rembrant gedaan, welke boven al uyt munten; deselve verbeelden in 't midden een subject van een Mensch dat ontleed word door de in der tijd zijnde Professor Anatomiae, daar by en om geplaatst staan, de in dienst zijnde Overluyden.

From Caspar Commelin's *Beschryving der Stadt Amsterdam,* Sequel, Amsterdam, Wed^e^ Aart Dircksz Oossaan, 1693, p. 651.

On p. 664 Commelin describes the Kloveniersdoelen. He mentions Sandrart's and Flinck's pictures, but says nothing of the *Night-Watch*, neither does he mention Rembrandt on p. 867 *et seq.* where he deals with the Amsterdam painters.

Rembrandt's two *Anatomy-Lessons* are *Dr. Tulp's Anatomy-Lesson* in The Hague Gallery (Bode, Plate 55), and *Dr. Deyman's Anatomy-Lesson*, the extant fragment of which is preserved in the Amsterdam Rijksmuseum (Bode, Plate 450).

Cf. also the account of Uffenbach's visit on February 20, 1711, under our No. 393 below.

No. 370. PICTURES BY REMBRANDT IN AN AMSTERDAM SALE

1694 September 22

In an anonymous sale which took place at Amsterdam on September 22, 1694, the following were put up to auction :

No. 62. Een Naakt Vrouwtje van Rembrand . . . . . *f 1.2.—*
No. 73. Een Naakt Mannetje van Rembrand . . . . . *f 0.15.—*

The catalogue is given by Hoet, vol. 1, p. 21, where we may compare the prices fetched by the other pictures. The small female nude may have been one of the studies for Susanna : in The Hague Gallery (Bode, Plate 193), the Louvre (Bode, Plate 324), and M. Bonnat's collection (Bode, Plate 323), or the *Bathsheba after the Bath* in the Rennes Museum. The small male nude may have been the so-called *Christ at the Column*[1] in the Carstanjen collection (Bode, Plate 317).

No. 371. REMBRANDT'S "BAPTISM OF THE EUNUCH" IN AN AMSTERDAM INVENTORY

1695 April 6

In an anonymous sale which took place at Amsterdam on April 6, 1695, the following was put up to auction :

No. 48. De Moorman's Dooping van Rembrand . . . . . *f 46.0.—*

The catalogue is given by Hoet, vol. 1, p. 24, where we may compare the prices fetched by the other pictures. For Rembrandt's picture cf. our No. 17 B.

No. 372. A PICTURE BY REMBRANDT IN AN AMSTERDAM SALE

1695 May 16

In the famous sale held at Amsterdam on May 16, 1695, in which there were twenty-one pictures by Vermeer of Delft, among others, the following was put up to auction :

No. 45. Een Tronie van Rembrant. . *f 7.5.—*

The catalogue is given by Hoet, vol. 1, p. 36, where we may compare the prices fetched by the other pictures.

1. Cf. for this title Valentiner, *Rembrandt und seine Umgebung*, p. 54.

1699 No. 373. REMBRANDT'S PLACE IN A SYSTEMATICALLY ARRANGED COLLECTION OF ENGRAVINGS

In the first volume of his *Cabinet des Singularitez d'architecture, peinture, sculpture et graveure* (Paris, 1699)[1], p. 159 *et seq.*, Florent Le Comte gives his idea of a systematic collection of engravings, which he divides into three parts : 1. Sujets historiques, 2. Sujets de morale, 3. le Progrès de la Peinture, de la Sculpture et de la Graveure, with Sujets melangez as a Supplement. The first series to consist of 87 volumes, the second of 5 only, and the third again of 50. Of the last he remarks (p. 177) :

Le 22me volume je voudrois le remplir de representations de nuits et pièces noires de differens Maîtres de toutes nations comme de L. Gouth [H. Goudt]. *J. Velde, Uyttenbrouck, Renbrant, Van Vliet et autres.*

1699 No. 374. GERARD DOU, REMBRANDT'S PUPIL

Gerard Dow de Leyde fut disciple de Rembrand, mais il eut une manière differente.

From Florent Le Comte, *loc. cit.* above, vol. II, p. 275.

1699 No. 375. MONOGRAMS OF REMBRANDT AND CERTAIN OF HIS IMITATORS

Florent Le Comte, *loc. cit.* above, vol. II, p. 296, gives the meaning of a number of artists' monograms, with an illustrative plate :

Le 2 est aussi la marque de J. G. van Vliet. Il a écrit son nom ensuite du chiffre (J. G. interlaced). *Il a gravé dans le goût du Rimbrant.*

Le 16. (R. H. interlaced) *veut dire Rimbran, il a marqué aussi Van Rhin. inv.*

J. L. fec. C'est Joannes Livius, il a fait plusieurs pièces dans le goût de Rimbran.

Les pièces marquées d'un grand A et un V ensemble et ensuite Ostaden P. et de plus les deux mêmes lettres entrelassées, et attenant Does fecit. Ce sont des grotesques et autres obscurités dans le goût de Rimbran, etc.

1. I give the pagination of the second edition, Brussels, 1702, not having a copy of the first edition.

No. 376. SUYDERHOEF ENGRAVES PORTRAITS AFTER REMBRANDT ETC. 1699

Jonas Suyderhoef a fait plusieurs portraits de son dessein et d'après P. du Bordieu, J. Verspronck, Franc Hals, Baudrigien, Rimbrand, J. de Vos, Michel Mirevelt, J. van Schorten[1], *Nicol van Negre, A. Ostaden etc.*

Cf. No. 132.

From F. Le Comte, *loc. cit.* above, vol. III, p. 269.

No. 377. ETCHINGS BY REMBRANDT IN THE ABBÉ DE MAROLLES' COLLECTION 1699

Florent Le Comte, *loc. cit.* above, vol. III, p. 280, says :

Parcourons un peu quelques Maîtres et voyons la quantité d'Estampes que Monsieur l'Abbé de Marolles a dit en avoir : . . . . . .

P. 283 : *Les portraits de Leyden et de Rimbrant, avec les sept pièces de Gouth, faisaient 40 pièces.*

No. 378. ENGRAVINGS BY N. COCHIN AFTER REMBRANDT 1699

Florent Le Comte, *loc. cit.* above, vol. III, p. 310, says :

Nicolas Cochin Peintre, Dessinateur et Graveur à l'eau-forte, était de Troye en Champagne; il a fait d'invention et autres choses d'après les desseins de Fr. Chaveau, d'Albert Durer, de Rhimbrant, de Jaques Calot, de Henry Payne etc.

There are no extant engravings by Cochin after Rembrandt.

No. 379. F. LE COMTE'S NOTE ON REMBRANDT 1699

§ 1. Origin, masters, broad handling, non-fusion of his colours. § 2. Drawing and etching. § 3. Number of his etchings. Dates. Supposed sojourn in Venice. Impressions on Chinese paper or silk. § 4. His marriage after his return with a girl of his own position. His intimacy with persons of humble rank. § 5. Etched landscapes of the year 1645. Etchings of other subjects. Date of death. His

1. Schooten.

age. § 6. Engravings after him and others by Van Vliet. § 7. Rembrandt among the most distinguished engravers of portraits.

§ 1. *Rembrand van Rhein*(*), *Peintre et Graveur, étoit fils d'un Meusnier, et cette naissance fit bien voir que le génie ne se forme pas toûjours par l'éducation, encore bien qu'elle y contribuë beaucoup : à la vérité Lesmans*(1) *lui montra les principes de l'Art de peindre; mais il ne tarda guère à se faire remarquer pour un homme universel. Ses Tableaux sont peints d'une maniere particulière; car souvent il ne faisoit que donner de grands coups de Pinceau, et coucher ses couleurs fort épaisses, les unes après les autres, sans les noyer et adoucir ensemble, se disant Peintre, et non Teinturier, pour les unir, comme une eau : les portraits qu'il a fait sont neanmoins de vrais portraits.*

§ 2. *Il fut fort curieux de desseins et d'Estampes; et la belle maniere qu'il s'est donné, lui a dans la suite attiré la même recherche pour ce qu'il a fait. Sa manière de graver à l'eau forte, a grandement d'expression et d'esprit; elle tient beaucoup de la manière noire : mais c'est une manière qui lui est toute particulière.* § 3. *Le nombre des Estampes dont il a gravé les planches, va bien à 280. mais il y en a d'un même sujet jusqu'à quatre ou cinq épreuves, plus ou moins finies; il les a toutes faites entre 1628. et 59. L'on presume par 4. ou 5. qu'il residoit a Venise en 1635. et 36. Il a fait tirer nombre d'épreuves sur du papier de la Chine, ou de Soie, qui porte en soi une espece de demi teinte, qui y donne de l'agrément.*

§ 4. *Il revint s'établir en Hollande, où il prit une femme qui n'étoit pas d'une plus grande naissance que lui, et fit bien voir par sa maniere de vivre, qu'il ne vouloit pas déguiser la sienne, puisqu'il ne prit plaisir qu'à fréquenter des gens de sa sorte, avec lesquels il vivoit en liberté, et qu'il préferoit a l'honneur d'hanter des personnes, dont la qualité l'auroit mis dans une espèce de contrainte.*

§ 5. *On voit de lui quantité d'Estampes curieuses, entr'autres dix paisages qu'il a gravé en 1645. plusieurs histoires, beaucoup de nudités, et de tres beaux portraits sans aucune inscription, entre lesquels l'on remarque le sien et celui de sa femme. Enfin après avoir beaucoup travaillé, il mourut à Amsterdam en 1668. âgé de 62 ans.*

§ 6. *J. G. van Vliet, a beaucoup travaillé dans le goût de Rimbrant, il a gravé six pièces de la Passion, et autres differentes choses, au nombre de 60. pièces, dont quelques-unes d'après Livius.*

§ 7. *Changeons notre discours, et voyons un peu les principales Estampes à considérer pour les portraits. Ce sont celles que les Peintres mêmes ont gravé en differens tems, ou qui sont faites d'apres Raphaël, le Titien, les Caraches, Rubens, Van Dyck, ou d'Albert Durer, de Lucas de Leyde, gravées par Gilles Sadeler, Henry Goltzius, Michel Mirevelt, Suyderhoef, Visscher, Rhimbrant, Lucas Kilian, Crispin de Pass, et plusieurs autres qui ont gravé d'après Rubens et Van Dyck : de Robert Nanteüil, Claude Mellan, et de quantité d'autres, dont je passe les noms, parce qu'ils ne sont pas de si grande force, et que d'ailleurs on ne peut compter un bon Peintre ou Graveur dont il n'y ait eu de beaux portraits.*

(*) *Ce surnom marque le lieu de sa naissance, situé sur le bras du Rhin, qui passe à Leyde.*

1. P. Lastman.

From Florent Le Comte, *loc. cit.* above, vol. III, p. 334 to 336.

Most of Le Comte's information is derived from earlier writers, notably Félibien and Sandrart.

The number of etchings and their dates are original. Le Comte seems also to have been the first person who read this word " geretuck " on the etching Bartsch n° 288 and the similar terms on the prints Bartsch 286 and 287 as " Venetiis ", thus inventing the myth of Rembrandt's sojourn in Italy, which persisted for more than 150 years. Cf. No. 40 above. Ten, the number given for the landscapes of 1645, is an exaggeration. There are but three in Bartsch : n°s 208, 209, and 231, which bear this date. Most of the others date from 1640-1650. The date of birth is correct, that of death a year too early.

No. 380. ETCHED PORTRAITS BY REMBRANDT 1699

Florent Le Comte, *loc. cit.*, vol. III, p. 418, says at the conclusion of his list of works by the Sadelers :

J'ajouterai ici par curiosité quelques Portraits de Rhimbrand qui précederont quelques autres que Smith a gravé dans une manière noire qui est assez du goût d'aujourd'huy. Commençons par ceux de Rhimbrandt.

1. *Joncker Philips van Dan Dorp-Ridder Admiral.*
2. *Janus Silvius, deux fois.*
3. *Joh. Cornelij Silvius.*
4. *Uytenbogardus.*
5. *Un Juif descendant un escalier.*
6. *Hephraim Bonus.*

7. *Anslord, Prédicateur des Anabaptistes, deux fois.*
8. *Le Concierge Harings.*
9. *Crabbette, Peintre fameux, deux fois.*
10. *Lieven Coppenol.*
11. *L. Gaasbeeck.*
12. *Abraham Fransen.*
13. *Janus Lutma Sculpteur.*

The first of these plates is not by Rembrandt. Cf. our No. 31D.

No. 3 is included in n° 2 (Bartsch n°s 266 and 280).
No. 4 = Bartsch n° 279.
No. 5 = No. 6, Bartsch n° 278.
No. 7 = Bartsch n° 271 (the addition *deux fois* is a mistake).
No. 8 = Bartsch n° 274.
No. 9 = ,, n° 277 (the addition a mistake).
No. 10 = ,, n° 282 or 283.
No. 11 is not known.
No. 12 = Bartsch n° 273.
No. 13 = ,, n° 276.

No. 381. R. DE PILES' CRITICISM OF REMBRANDT AND HIS ART

1699

§ 1. Name, birth, father, and master. § 2. His works show neither correct drawing nor taste for the antique. § 3. His aim was the imitation of Nature; the curiosities he had collected were, he said, his antiques. § 4. He collected Italian drawings and engravings, but did not profit by them. § 5. His portraits and etchings eulogised; the number and date of the latter. § 6. His supposed sojourn in Venice; the portrait of his wife; various states of his etchings, and his preference for specially tinted China paper. § 7. His novel manner of etching, resembling mezzotint. § 8. His intelligence, his large earnings, his taste for the society of persons of humble station. § 9. His manner of painting; the date of his death. § 10. Rembrandt's art the result of his birth and education; he has not the taste of Raphael and the antique, neither poetry of thought nor elegant drawing, but a very lively imagination. § 11. He sometimes gave a certain elevation to his homely art by his genius, but only for a time. § 12. He therefore painted very few historical pictures, although he made a great number of brilliant drawings, many of which were in De Piles' possession. § 13. His etchings are less remarkable, but their chiaroscuro and expression are unusually fine. § 14. Although Rembrandt had no feeling for beauty in Nature, he had a great talent for reproduction, as is shown in his portraits, which sometimes surpass those of the greatest masters. § 15. The inaccuracy of his outline, the truth and vitality of his brushing and his etching. § 16. His superb chiaroscuro, his local colour, his carnations. § 17. His colour compared to that of Titian. § 18. Difference between the two. § 19. Rembrandt's pictures must be looked at from the right distance.

Rembrant Vanrein.

§ 1. Le surnom de Van Rein luy vient du lieu de sa naissance qui est un Village scitué sur le bras du Rein qui passe à Leyde, il étoit fils d'un Meusnier et Disciple d'un assez bon Peintre d'Amsterdam appellé Lesman : mais il ne devoit la connoissance qu'il a acquise dans sa Profession qu'à la bonté de son Esprit et à ses Réflections. § 2. Il ne faut néanmoins chercher dans ses Ouvrages, ni la correction du Dessein, ni le Goût de l'Antique. § 3. Il disoit luy-même, que son but n'étoit que l'imitation de la Nature vivante, ne faisant consister cette Nature que dans les choses créées, telles qu'elles se voyent, il avoit de vieilles armures, de vieux instrumens, de vieux ajustemens de tête, et quantité de vieilles étoffes ouvragées, et il disoit que c'étoit-là ses Antiques. § 4. Il ne laissoit pas, malgré sa manière, d'être curieux de beaux Desseins d'Italie, dont il avoit un grand nombre aussi bien que de belles Estampes, dont il n'a pas profité tant il est vray que l'éducation et l'habitude ont beaucoup de pouvoir sur nos esprits. § 5. Cependant il a fait quantité de Portraits, d'une force, d'une suavité et d'une vérité surprenantes.

Sa graveure à l'Eau forte tient beaucoup de sa manière de peindre. Elle est éxpressive et spirituelle, principalement ses Portraits, dont les touches sont si à propos, qu'elles expriment et la Chair et la Vie, le nombre des Estampes qui sont de sa main est d'environ deux cens quatre-vingt. On y voit son Portrait plusieurs fois, et l'on peut juger par l'année qui y est marquée qu'il est né avec le siècle. Et de toutes ces dates que l'on voit sur ses Estampes, il n'y en a point au de là de 1628 ni après 1659. § 6. Il y en a quatre ou cinq qui font voir qu'il étoit à Venise en 1635 et 1636. Il se maria en Hollande, et il a gravé le portrait de sa Femme avec le sien, il a retouché plusieurs de ses Estampes jusqu'à quatre et cinq fois pour en changer le Clair-obscur et pour chercher un bon effet. Il paroît que le papier blanc n'étoit pas toujours de son Goût pour les impressions : car il a fait tirer quantité de ses épreuves sur du papier de demie teinte principalement sur du papier de la Chiné qui est d'une teinte Rousse et dont les épreuves sont recherchées des Curieux.

§ 7. Il y a dans sa graveure une façon de faire qui n'a point encore été connuë que je sache. Elle a quelque chose de la manière noire; mais celle-cy n'est venuë qu'après. § 8. Quoy qu'il eut un bon Esprit et qu'il eût gagné beaucoup de bien, son penchant le portoit à converser avec des gens de basse naissance. Quelques personnes qui s'intéressoient à sa réputation luy en voulurent parler, quand je veux d'élasser mon Esprit, leur dit-il, ce n'est pas l'honneur que je cherche c'est la liberté. § 9. Et comme on luy reprochoit un jour la singularité de sa manière d'employer les Couleurs qui rendoient ses Tableaux raboteux, il répondit qu'il étoit Peintre, et non pas Teinturier. Il mourut à Amsterdam l'an 1668.

REFLEXIONS

Sur les Ouvrages de Rembrant.

§ 10. Les talens de la Nature tirent leurs plus grand prix de la façon de les cultiver et l'exemple de Rembrant est une preuve tres-sensible du pouvoir que l'habitude et l'éducation ont sur la naissance des hommes. Ce Peintre étoit né avec un beau Génie et un Esprit solide, sa veine étoit fertile, ses pensées fines et singulières, ses compositions expressives et les mouvemens de son Esprit fort vifs : mais parce qu'avec le lait il avoit sucé le Goût de son Païs, qu'il avoit été élevé dans une vûe continuelle d'un naturel pesant et qu'il avoit connu trop tard une vérité plus parfaite que celle qu'il avoit toûjours pratiquée, ses productions se tournèrent du côté de son habitude, malgré les bonnes semences qui étoient dans son Esprit; ainsi on ne verra point dans Rembrant, ni le Goût de Raphaël, ni celuy de l'Antique, ni pensées Poëtiques, ni élégance de Dessein; on y trouvera seulement, tout ce que le Naturel de son Païs, conçû par une vive imagination, est capable de produire. § 11. Il en a quelques fois relevé la bassesse par un bon mouvement de son Génie : mais comme il n'avoit aucune pratique de la belle proportion, il retomboit facilement dans le mauvais Goût auquel il étoit accoûtumé.

§ 12. C'est la raison pour laquelle Rembrant n'a pas beaucoup peint de sujets d'Histoires, quoy qu'il ait dessiné une infinité de pensées qui n'ont pas moins de sel et de piquant que les productions des meilleurs Peintres. Le grand nombre de ses Desseins que j'ay entre mes mains en est une preuve convaincante à qui voudra leur rendre justice. § 13. Et bien que ses Estampes ne soient pas inventées avec le même Esprit que les Desseins dont je parle, on y voit néanmoins un Clair-obscur et des expressions d'une beauté peu commune.

§ 14. Il est vray que le talent de Rembrant, ne s'est pas tourné à faire un beau chois du Naturel : mais il avoit un artifice mérveilleux pour l'imitation des objets présens, l'on en peut juger par les différens Portraits qu'il a faits, et qui bien loin de craindre la comparaison d'aucun Peintre, mettent souvent à bas, par leur présence, ceux des plus grans Maitres. § 15. Si ses contours ne sont pas corrects, les traits de son Dessein sont pleins d'esprit, et l'on voit dans les Portraits qu'il a gravez que chaque trait de pointe comme dans sa Peinture chaque coup de Pinceau, donnent aux parties du visage un caractére de vie et de vérité, qui fait admirer celuy de son Génie. § 16. Il avoit une suprême intelligence du Clair-obscur, et ses Couleurs locales se prestent un mutuel secours l'une à l'autre et se font valloir par la Comparaison. Ses Carnations ne sont pas moins vrayes, moins fraîches, ni moins recherchées dans les sujets qu'il a répresentez que celles du Titien. Ces deux Peintres étoient convaincus qu'il y avoient des Couleurs qui se détruisoient l'une l'autre par l'excés du mélange, qu'ainsi il ne faloit les agiter par le mouvement du Pinceau que le moins qu'on pouvoit. Ils préparoient par des Couleurs amies une première couche la plus aprochante du Naturel qu'il leur étoit possible. Ils donnoient sur cette pâte toute fraîche par des coups légers et par des teintes Vierges, la force et les fraîcheurs de la Nature et finissoient ainsi le travail qu'ils observoient dans leur modèle. § 18. La différence qui est entre ces deux Peintres sur ce sujet c'est que Titien, rendoit ses recherches plus imperceptibles et plus fondûes, et qu'elles sont dans Rembrant très distinguées à les régarder de près; § 19. mais dans une distance convenable elles paroissent très unies par la justesse des coups et par l'accord des Couleurs. Cette pratique est singulière à Rembrant, elle est une preuve convaincante que la capacité de ce Peintre est à couvert du hazard, qu'il étoit Maître de ses Couleurs, et qu'il en possedoit l'Art en souverain.

From Roger de Piles, *Abrégé de la Vie des Peintres, Avec des reflexions sur leurs Ouvrages*, Paris, 1699, p. 433-438.

Roger de Piles spent several years as a state-prisoner in Holland, where he made the collection of drawings of which he speaks in § 3. The biographical details are taken from the earlier writers; the estimate of Rembrandt's art is original. The number 280 given for the etchings agrees more or less with that of the plates now accepted as genuine. The time mentioned as that during which the etchings were produced, 1628-1659, is also correct in the main. There is only one plate, the *Woman*

with the Arrow, Bartsch n° 202, which bears a date not included within these limits : 1661. For the error as to Venice in § 6, cf. the note on this point under No. 379.

1699 No. 382. GERARD DOU REMBRANDT'S PUPIL

Girard Dau

De Leyde, a été disciple de Rembrant et quoy que sa manière d'opérer soit fort éloigné de celle de son Maître, il luy devoit néanmoins l'intelligence et les principales règles de son Art dans la partie du Coloris, il peignoit en petit à l'huile, et ses Figures qui pour l'ordinaire ne passent pas la hauteur d'un pied, sont aussi terminées que si elles étoient grandes comme le Naturel.

From Roger de Piles, *loc. cit.*, p. 438.

1700 April 20 No. 383. " HANNAH AND SAMUEL " BY REMBRANDT IN AN AMSTERDAM SALE

In the sale of Philips de Flines' collection at Amsterdam on April 20, 1700, the following items occurred :

No. 30. Hanna Onderwyzende haer Soontje Samuel van Rembrand van Rijn. . . . . f 300.—
No. 100. Een Kapitael stuk, van Rembrand van Ryn . . . . . f 90.—

The catalogue is given by G. Hoet, vol. 1, p. 54 *et seq.*, where we may compare the prices realised by the other pictures.

The first picture is probably that in the Ellesmere collection (Bode, Plate 325); the second cannot be identified.

Govard Bidloo wrote a poem : *Aen den Haere Filips de Flines op zijne kunstkamer van Beelden, Medalien, Schilderijen, Teekeningen en Prenten*, which must have been composed before the sale, though it was first printed in G. Bidloo's *Mengelpoezij*, Leyden, Joh. Arnold Langerak, 1719, 4to.

The first picture is mentioned as follows on p. 181 :

Hoe fier weet Rembrand 't oog van Anna uit te drukken!

No. 384. PICTURES BY REMBRANDT IN A SALE AT AMSTERDAM 1700 October 8

The following were in an anonymous sale at Amsterdam on October 8, 1700 :

No. 35. Een Trony van Rembrant . . f 7.5.—
No. 36. Een Kleene, van dito . . . . f 8.—

The catalogue is given by G. Hoet, vol. 1, p. 60, where we may compare the prices fetched by the other pictures.

No. 385. ECLIPSE OF REMBRANDT'S FAME AFTER HIS DEATH 1702

§ 1. The great masters who painted for discriminating amateurs were, above all, the Italians, but also many Netherlanders, and among them the bold artist Rembrandt. § 2. Every connoisseur knows how powerfully and superbly he painted, yet recently a picture by him was sold for 6 stuivers; trustworthy witnesses exist among the art-dealers who were present. § 3. Soon afterwards the picture was sold again for 11 gilders, and now things have advanced so far that several hundred gilders would be paid for this roughly painted picture.

§ 1. Heel anders hebben de groote bazen gedaan, die niet voor stiksiende, maar alleen voor held're oogen in de konst kwamen te schilderen : tracht gij te weten wie dese geweest zijn, het zijn de nooit volpreesen Italianen. Buiten die soo zijn het onse voorvaderen, die hier in onse Nederlanden geblonken hebben, te veel om te verhaalen; want die onse konst bemind, is dit kenbaar : alleen soo sal ik een noemen, die hier mede niet van ontaard was, den stouten Schilder Rembrand. § 2. Hoe krachtig en heerlijk desen trotschen schilder geschilderd heeft, is zigbaar voor alle konstverstandige oogen; nogtans soo hebben wij naa weinige tijd verleden, gesien hoe de onwetenheid dese roemruchte konststukken mishandeld heeft, als men voor een zes stuivers een conterfeitsel van Rembrand verkofte, gelyk men door geloofbare ooggetuigen soude konnen goed maken; en dese waren beroemde konstkennaars, of om beter te seggen, konsthandelaars, gelijk zij in de wandeling genoemt worden. § 3. Maar weinige tijd hier naa is het selfde voor elf gulden verkoft, en nu in het soo veer gekoomen, dat men 'er eenige konderden voor neer leidt, voor die ruwe Schilderij. Zoo it dese beroemde man naa zijn dood onthaalt!

Wybrand de Geest jun., *Kabinet der Statuen*, Amsterdam, S. Lamsveld, 1702, p. 81.

On p. 111 the writer enumerates the great Netherlandish masters as follows: Rubens, van Dijk, Bloemart, Mijtens, Spranger, Frans Floris, Holbein (!), Jordaens, Hans de Vries, Goltius, Breugel, Lucas van Leyden, Rembrandt, and the far-famed Michiel de Coxie.

Wybrand de Geest jun. was the son of Julius, and the grandson of Wybrand sen., who was Rembrandt's brother-in-law by his marriage with Hendrickje van Uylenburch.

Cf. No. 37 above.

1702 April 6

No. 386. WORKS BY REMBRANDT LEFT BY JAN SIX AT HIS DEATH

In the sale of Jan Six' property held at Amsterdam on April 6, 1702, were the following works:

No. 38.	*St. Jans predicatie in 't Grauw van Rembrandt, zo raar en ongemeen konstig als te bedenken is*	*f 710.—*
No. 39.	*De vrouw van Rembrandt, door Rembrand geschilderd krachtig en heerlijk uitgevoerd*	*f 510.—*
No. 40.	*Abraham bij de Engelen, heel goed van dito*	*f 31.10*

And finally:

Eenige Geetste Plaaten van Rembrand van Rijn.

From the original catalogue in the possession of the Six family. First published by J. F. van Someren, *Oude Kunst in Nederland*.

No. 38 was valued before the auction at f. 600 to f. 800. Jan Six the son was the purchaser. It is now in the Berlin Gallery (Bode, Plate 215).

No. 39 was valued at f. 500 to f. 800 and was bought by Nicolaes Six. It is now in the Cassel Gallery (Bode, Plate 150).

Cf. for these two pictures under No. 195 above.

No. 40 must be the St. Petersburg picture (Bode, Plate 223).

1703 May 17

No. 387. PICTURES BY REMBRANDT IN HYACINTHE RIGAUD'S POSSESSION AND COPIES BY THE LATTER AFTER THE MASTER

When the French portrait-painter, Hyacinthe Rigaud, made a marriage-contract with Marie Catherine Chastillon on May 17, 1703, he drew up the following list himself:

Estat des tableaux que j'ay des grands maistres
De Raimbran

Un homme armé.	*600 liv.*
Une femme tenant une fleur à la main. .	*800* ,,
Le portrait en buste de Raimbran. .	*500* ,,
Un portrait du mesme	*200* ,,
Une teste de vieillard	*100* ,,
Une teste de femme	*80* ,,
Un chef de saint Jean	*100* ,,

Here follow pictures by Rubens, Van Dyck, Jordaens, Titian, Forest, Bourdon and Paul Veronese, valued at from 800 liv. (Rubens and Van Dyck), to 60 liv. (Van Dyck, sketch, and Forest) and 40 liv. (Bourdon), in all 27 pictures valued at 8670 livres. Then come portraits by Rigaud himself, 13 examples at 4100 livres, and

Copies de ma main des tableaux des grands maitres.

Portrait de Rimbran et de sa fille en ovalle.	*200 liv.*
Une teste de paisanne, après Rimbran	*150* ,,

16 other copies after specified (Van Dyck, G. Reni, Maratti and Cignani) and unspecified masters, valued in all at 2730 livres.

Rigaud's total property amounted to 94 500 livres.

The contract did not result in marriage, but was cancelled on Nov. 23, 1703.

First published from the documents of the notary de Beauvais in the *Revue de l'Art français*, 1891, p. 18: *Contrat de mariage et testament du peintre Hyacinthe Rigaud, pièces communiquées par M. le vicomte de Grouchy et annotées par M. Jules Guiffrey.*

None of the pictures are described with sufficient accuracy to enable us to identify them.

No. 388. "A HERMIT" BY REMBRANDT IN A PRIVATE COLLECTION AT BREMEN

1710 March 26

26 Marz 1710 Nachmittags giengen wir endlich zu dem alten D. und Prof. Theologiae, Herrn Bothe. Er ist etlich sechzig Jahr alt. . . . . Die Gemälde so oben in dem Hause auf beyden Seiten in zimlicher Menge und sehr wohl ausgesucht hien-

gen, waren besser und merkwürdiger. Unter diesen war ein schön Stück von Rembrandt, einen Eremiten in der Höhle vorstellend.

[On March 26, 1710, we went in the afternoon to the Doctor and Professor of Theology, Bothe. He is about 60 years old. . . . The pictures in the upper part of the house, fairly numerous and very well chosen, were much better and more remarkable [than a certain peal of bells]. Among them was a fine piece by Rembrandt, representing a hermit in a cave].

From Zacharias Conrad von Uffenbach's *Merkwürdige Reisen durch Niedersachsen, Holland und Engelland*, Ulm, 1753, vol. II, p. 211.

Uffenbach visited Bremen in 1710 on his way to Holland; his notes on his travels were not, however, published till long after his death.

Of the Professor and Doctor of Theology Bothe we know nothing further. There must be an error of transcription, comprehension, or memory here.

The Hermit in the cave may have been the lost picture painted in Rembrandt's youth, and known to us by J. G. van Vliet's etching (cf. above No. 17 C.), or the picture in the Stroganoff Collection (Bode, Plate 39), that in the Kaempfen Collection (Bode, Plate 557), or that in the Beit Collection (Bode, Plate 218).

1711 February 20

No. 389. UFFENBACH SEES REMBRANDT'S "ANATOMY-LESSONS"

Den 20 Febr. [1711] Morgens waren wir op de Schneykamer oder Theatro anatomico. . . . Der Junge, so uns herumführte, rühmte die Schilderey an der Thüre insonderheit, allwo dèr Todte in der Verkürzung liegt, so dass man ihm unter die Fusssohle siehet. Es ist zwar ein gutes Stück, doch nicht das beste. Eines rechter Hand des Camins ist demselben weit vorzuziehen und war unvergleichlich. Auf diesem Stück verrichtet der berühmte Anatomicus Tulpius die Section. Hiervor soll ein noch lebender Burgermeister allhier tausend Thaler geboten haben, wie es dann gewiss gar schön.

[On Febr. 20 [1711] we went in the morning to the Schneykamer or Theatro anatomico . . . .

The youth who showed us round praised more especially the picture by the door, in which the corpse is very much foreshortened, so that the spectator is confronted by the soles of the feet. It is certainly a fine piece, but not the best. That to the right of the fire-place is far better and indeed incomparable. Here the famous anatomist Tulp is dissecting. For this a burgomaster who is still living is said to have offered 1000 thalers, and it is certainly very fine].

Loc. cit. under No. 388, vol. II, p. 546.

Although Rembrandt's name is not mentioned, there is no doubt that *Professor J. Deyman's Anatomy-Lesson* (Bode, Plate 450) is meant by the picture near the door. The other *Anatomy-Lesson* (Bode, Plate 55) is sufficiently indicated by the name of the lecturer.

In Commelin's description of Amsterdam Rembrandt's *Anatomy-Lessons* are also the only ones mentioned. Cf. No. 369 above.

1711 March 1

No. 390. REMBRANDT'S SO-CALLED HUNDRED GILDER, THIRTY GILDER AND TWENTY GILDER PRINTS

Den 1 Martii [1711], waren wir bey David Bramen um seine Kupferstiche zu sehen, weil er in der Wochen keine Zeit hat, selbige zu zeigen. Er hat deren eine ziemliche Anzahl, darunter das vornehmste eine grosse Menge von Rembrandt, doch hatte er die besten, und sogenannte Hundert-Gulden-Prent nicht. Selbige wird also genennet, weil sie einsmals in einer Auction so hoch bezahlt worden. Sie stellet das Wunderwerk Christi vor, wie er einen blinden und tauben gesund macht. Die dreyssig Gulden und zwanzig Gulden Prent aber hatte Herr Bramen, wiewohl selbige mein Bruder in Holland gleichfalls erkaufft. Jene ist das ecce homo! diese aber die Abnehmung Christi vom Creuze.

[On March 1, [1711] we went to David Bramen to see his engravings, for he has not time to show them during the week. He has a considerable number of them, and the best are many of Rembrandt's prints, but he had not the finest of all, the so-called Hundred Gilder Print. This name was given to it, because it once fetched this price in a sale. It represents Christ's miracle of the healing of a blind and deaf man. Bramen had, however, the Thirty Gilder and Twenty Gilder Prints, which my brother also bought in Holland. The former is the *Ecce Homo*, the latter the *Descent from the Cross*.]

Loc. cit. under the two preceding numbers, vol. III, p. 581.

These three prints are Bartsch n°s 74, 77 and 81. The explanation of the titles is doubtless correct. Cf. Mr. A. D. de Vries Az. in *Oud Holland*, I, p. 296, note 7. The collector's correct name was David Bremer.

1711 March 2 No. 391. UFFENBACH SEES A NEGRO'S HEAD MODELLED BY REMBRANDT

Den 2. Martii [1711] fuhren wir auf den Brettermarkt zu einem Bildhauer, bey welchem wir allerhand Bilder gesehen, davon wir aber die meisten im Laden und in dem Haag gekaufft. Er hatte einen Mohrenkopf, den Rembrandt nach dem Leben abgeformet haben soll, den er aber gar hoch hielte.

[On March 2 [1711] we drove to the timber-market to a sculptor, at whose house we saw all manner of statues, most of which, however, we had already bought in the shops and at the Hague. He had a Negro's Head, said to have been modelled by Rembrandt from life, which, however, he valued at a very high figure.]

Loc. cit. under the preceding numbers, vol. III, p. 582.

The Negro's Head figures in Rembrandt's inventory of 1656 (see No. 169 above), under n° 161.

1711 March 7 No. 392. THE HUNDRED GILDER PRINT BOUGHT FOR A GILDER

Den 7. Martii [1711] giengen wir noch zu unserem Nachbar de Roede, der uns noch allerhandt curiosa und artefacta zeigte . . . . . .

Er zeigte uns noch ferner . . . etliche Kupferstiche von Rembrandt, so Herr de Roede nicht kennete, noch verstunde, wie dann mein Bruder die sogenannte Hundert-Gulden-Prent vor einen Gulden von ihm bekame.

[On March 7 [1711] we went again to our neighbour de Roede, who showed us all sorts of curiosities and artistic objects . . . . . .

He further showed us several engravings by Rembrandt, of which de Roede knew and understood so little, that my brother bought the Hundred Gilder Print from him for a gilder.]

Loc. cit. under the preceding numbers, vol. III, p. 595.

1711 March 18 No. 393. UFFENBACH SEES A PORTRAIT OF REMBRANDT BY HIMSELF AT THE HOUSE OF S. VAN DER SCHELLING

Den 18 Mart. [1711] Morgens fuhren wir zu Herrn Sibert van der Schelling, um seine vortrefflichen Schildereyen und Handrisse zu sehen.

. . . . . .

Die vornehmsten unter allen waren folgende: (Joh. Liss lebensgrosse Maria Magdalena, Porträt Luthers von Holbein) und ein unvergleichlich Porträt ganz gross von Rembrandt durch ihn selbst gemahlt, welches gewiss bewundernswerth ist, und nicht genug kan betrachtet werden.

[On March 18 [1711] we went in the morning to Sibert van der Schelling, to see his excellent pictures and drawings.

. . . . . .

The following were the best of all: (Joh. Liss, a life-size Mary Magdalen, portrait of Luther by Holbein), and an incomparable portrait of Rembrandt by himself, of a large size, a truly admirable work, which we could not sufficiently admire.]

Loc. cit. under the preceding numbers, vol. III, p. 647.

Houbraken was also familiar with van der Schelling's collection, but he says nothing of the Rembrandt, though he mentions the master's sketch of Leonardo's *Last Supper* and Jan Lijs' picture.

Nothing is known as to the ultimate fate of Rembrandt's portrait. It was probably one of the later examples like those in the Louvre, in Lord Iveagh's, and in Lord Ilchester's collections.

No. 394. A NOTE ON REMBRANDT'S ALLEGED SOJOURN IN ENGLAND 1713

§ 1. Vertue notes, on the strength of a statement made by Old Laroon and Christian Reisen, that Rembrandt lived from sixteen to eighteen months in Hull, painting portraits there, and that the painter Michiel Dahl owned the portrait of a sea-captain, inscribed with the sitter's and the painter's names, York, and the date 166$^{8}_{1}$.

Reported by old Laroon who in his youth knew Rembrant at York

Rembrant van Rhine was in England liv'd at Hull in Yorkshire about sixteen or eighteen months where he painted several Gentlemen and seafaring mens pictures, one of them is in the possession of Mr. Dahl, a sea captain with the Gentleman's name, Rembrants name and York and the year 166$^{8}_{7}$ (*Christian*)

First correctly transcribed from Vertue's Diaries, 1713, Brit. Mus. Add. mss. 21.111, fol. 8, by Lionel

Cust, published by C. Hofstede de Groot in *Oud Holland*, 1897, xv, p. 193 *et seq. Heeft Rembrandt in Engeland vertoefd?* Cf. also the footnote 2 on p. 91 of *Oud Holland*, 1901, xix.

M. Laroon is said to have been born in 1653. If this was the case, he may possibly have had the famous master, Rembrandt, pointed out to him when he himself was a boy of eight or nine years old. The first part of the note was derived from him. Christian Reisen further told Vertue that the Swedish portrait-painter, Michiel Dahl, possessed a portrait of a sea-captain, inscribed with the sitter's name and the signature: Rembrandt York 166$\frac{1}{2}$. The date means 1661 English style, 1662 Dutch style, i. e. the period between January 1 and March 25, 1662.

As there is no mention of Rembrandt in any extant document in the Amsterdam archives between December 15, 1660 (No. 233) and August 28, 1662 (No. 253), a period of about 20 months, it is not impossible that he may have spent from 16 to 18 months of the time in England. The two large pictures of this period, the *Staalmeesters* and the *Conspiracy of Claudius Civilis*, must, of course, have been painted in Amsterdam. There is only one dated picture of the year 1662 (Bode, Plate 488). Of those painted in 1661, in all fourteen, eleven are more or less religious in subject, as:

The two *Monks*, Stroganoff and Wemyss Collections (Bode, Plates 482 and 483).
the *Nun*, at Épinal (Plate 511).
the *St. Matthew*, in the Louvre (Plate 521).
the *Praying Pilgrim*, in the Maurice Kann Collection (Plate 485).
the *St. Bartholomew* (a Man holding a Knife), in Mr. Boughton Knight's Collection (Plate 508).
the *Christ*, in the Raczynski Collection (Plate 417).
the *Christ*, at Aschaffenburg (Plate 416).
the *Praying Pilgrim* (an old Man praying), in the Harrach Collection (Plate 594).
the *Rabbi*, in the late R. Kann's Collection (Plate 509) and
the *Circumcision*, at Althorp (Plate 518)(1).

Among these, again, the three first, as well as the similar (undated) picture in the National Gallery (Plate 484), are Catholic in character, and are more likely to have been painted abroad than in sternly Protestant Holland. Did Rembrandt make his way to England through the Spanish Netherlands?

For a drawing by Rembrandt of old St. Paul's cathedral, destroyed by the fire of London in 1666, cf. *Oud Holland, loc. cit.*, p. 197 *et seq.*

1. The other three are: the *Two Negroes*, belonging to Dr. Bredius (Plate 513), the *Artist's own Portrait*, Lord Kinnaird (Plate 501), and Lady Wantage's *Portrait of a Lady* (Plate 492).

No. 395. LAIRESSE CENSURES REMBRANDT'S TREATMENT OF LIGHT AND COLOUR 1714

§ 1. Just as clear light causes all objects to present themselves fairly and clearly to our eyes, so darkness unquestionably makes things appear more obscure and unsightly. § 2. Many famous masters have fallen into error in this respect, notably Rubens, Rembrandt, and Lievens; the first by a crude gaudiness, the other two, by striving to attain mellowness, and achieving only an effect of rottenness; these examples typify two extremes, which the author points out as dangerous cliffs to be avoided by other artists.

§ *1. Gelyk het helder licht de oorzaak is, waar door al de koleurige voorwerpen, zich suiver en schoon voor onze oogen opdoen; zo is ook onwederspreekelyk, dat hoe meër hetzelve door duisterheid besmet en verbrooken zy, hoe gezegde voorwerpen zich ook duysterder en minder schoon zullen vertoonen.*

§ *2. Veele doorluchtige meesters, hebben zich jammerlyk hierin vergreepen; onder de Brabanders, Rubbens; in Holland, Rembrant, Lievens en veele anderen, die hun trant hebben nagevolgd; de eene willende het leeven al te schoon hebben, is tot een raauwe bontigheid, een ander om de murwheid te bekomen, tot de ryp en rottigheid verwallen; twee buytenspoorigheden, als twee gevaarlyke klippen by ons aangemerkt, om dezelve als een baak tot waarschouwing ann andere voor te stellen.*

From G. de Lairesse, *Groot Schilderboek, Erste deel, twaalfde hoofdstuk, Van het bevallig en schoon koloreeren*, p. 41. Amsterdam, David Mortier, 1714.

In the turgid style peculiar to him, Lairesse evidently seeks to express his opinion that Rubens emphasised the contrast between light and shade too little, Rembrandt and Lievens too much; with the result that the former was gaudy in colour and the two latter muddy.

No. 396. REMBRANDT'S ALLEGED PREFERENCE FOR HOMELY SUBJECTS 1714

§ 1. A painter's daily life is reflected in his art. Rubens and Van Dyck were accustomed to courts and to the society of the great, and their thoughts were

accordingly directed to lofty themes. Jordaens and Rembrandt, on the other hand conceived their subjects in a homely fashion. P. de Laar and Brouwer painted the commonest episodes; each in harmony with his daily surroundings.

Maar gemakkelyker valt het voor een Burger, een burgerlyke rol dan een andere te speelen; alzo ook voor een Schilder, te blyven by het verbeelden van het geen hem dagelyks voorkomt; dewyl onze herssenen zyn als een glaze bol, in 't midden van een kamer opgehangen, welke door alle voorwerpen, die zich vertoonen, aangedaan word, en een indruk daar van behoud. Zo zag men Rubbens en van Dyk, mannen die dagelyks te Hoof en by de Grooten verkeerden, hunne gedachten op het verheevene der Konst vesten; Jordaans en Rembrant weder op het burgerlyke; Bamboots en Brouwer op het allergeringste : en dus ieder na de maat hunner neigingen, voor zo veel dezelve tot den ommegang met menschen van hunne soorte strekten.

From G. de Lairesse, *loc. cit.* above, p. 185.

1714 No. 397. THE RICHNESS OF COLOUR IN REMBRANDT'S PORTRAITS

The writer imagines the case of three painters, decorating a wall in three compartments, the first and third spaces being large, the middle one small. If, he argues, the last-named should make his small compartment as glowing and powerful in colour as a life-size head by Rembrandt, he would outrage alike the laws of nature and the rules of art.

Als nu deze Meester, dien het Middelstuk aanbesteed word, dit kleene stuk zo krachtig en gloeijend opschildert als hy kan, ja als een levensgroote troonie van Rembrand, dat zoude immers heel tegens de natuur en tegen de regelen van de Konst zyn.

From G. de Lairesse, *loc. cit.*, *21e hoofdstuk, Wegens het Ondersheid en 't coloreeren van groote en kleene Stukken, of groote en kleene Beelden,* p. 320.

1714 No. 398. LAIRESSE CENSURES REMBRANDT'S TREATMENT OF SHADE

§ 1. The ordinary light is the best, far better than sunshine, which is quite unsuitable for painting. But one should not paint too flat, and especially always and everywhere, for flat shadows should not be used in the ordinary light of a room, but rather, melting ones, which keep the right mean. In particular, life-size figures should make the spectator think that they are living and not painted. § 2. Shadows should not be black, as in Ribera's works, nor gray, yellow, or pink, as in those of Rembrandt, Lievens, and others among the Italians, Brabanters, and Dutchmen, who give an indiscriminate glow, as they call it, to their shadows, as if there were fire in them.

§ 1. Wat het licht aangaat, ik oordeel het gemeene het beste, en veel eigender dan 't zonnelicht; alzo ik hetzelve heel oneigen houde : en schoon zommige, die de buono gusto meenen te verstaan, geduurig roepen dat men vlak moet schilderen, is 't nochtans grootelyks gedwaald, gelyk wy meërmaalen gezegt hebben, die manier overal en zonder onderscheid te gebruiken : want het is in een gemeen kamerlicht niet eigen(byzonder in levensgroote beelden, welke in alles met de aanschouwers gelyk moeten zyn, ja zodanig dat, indien zy op uitgesneedene planken geschilderd waren, zy niet voor geschilderd, maar voor het leeven zelf, aangezien zouden werden) dezelve met vlakke schaduwen te daagen, maar twyffelachtig en smeltende, dat zy ronden; § 2. niet zwart gelyk Spangnolet, noch grauw, giel of ros, als Rembrand, Jan Lievensz, en meer anderen onder de Italiaanen, Hollanders en Brabanders gedaan hebben, welke zonder verschillendheid de gloed, zo als zy die noemen, zodanig in de schaduwe brengen of 'er de brand in was, alleenlyk maar om geweld te doen.

From G. de Lairesse, *loc. cit.*, *22e hoofdstuk, Onderscheid der kracht in groot en kleen schilderen, en der Vergrooten Verkleenglazen*, p. 323.

No. 399. LAIRESSE CENSURES REMBRANDT'S FAT IMPASTO 1714

§ 1. Lairesse is of opinion that one should spare neither black nor white, if one aims at a vigorous effect in painting, through many wise in their own conceit, have laid down the rule that white should never be used. § 2. One should not be led astray by this manner or that, but should only follow Nature. § 3. The painter should wield his brush boldly, but not like Rembrandt and Lievens, whose colour ran down their pictures like mud; it should be even and fused, so that the painted objects appear round and plastic by the painter's skill, and not by the thickness of his impasto.

§ 1. Wat de kracht belangt, ik zou wit noch zwart spaaren, alschoon veele waanwyzen voorgegeeven hebben, dat men geen wit gebruiken moet: een braaf schilder doet alles. § 2. Men moet zich niet laaten mis leiden door deze of geene manier: volgt alleenlyk de Natuur, zoo gy de konst wil voldoen. Weg met futselen, vroeten en morssen: § 3. tast uw werk met een kloeke hand aan. Evenwel niet op zyn Rembrands of Lievensz, dat het sap gelyk drek langs het Stuk neér loope; maar gelyk en mals, dat uwe voorwerpen alleen door de konst rond en verheeven schynen, en niet door klodderij.

From G. de Lairesse, *loc. cit.*, *22e hoofdstuk*, p. 324.

1714 No. 400. LAIRESSE CENSURES REMBRANDT'S INNOVATIONS IN ART

§ 1. Although Rembrandt is to be censured for his innovations, his style is not altogether reprehensible, for it has much naturalness and a commanding vigour. § 2. He had but few followers and these all fell into disrepute like their exemplar, although some have maintained that he was unsurpassable for colour, light, harmony and ideas. § 3. What then was lacking in his art but style! § 4. Lairesse is not of this opinion, although there was a time when he inclined to this manner, but he has now recognised his error.

§ 1. Maar het is niet van heden dat men zulke schrandere geesten vind, die door nieuwigheden eenig aanzien onder de doorluchtige Verstanden zoeken te verkrygen. Men heeft 'er verscheidene van dien aart sedert eenigen tyd gezien doch ik zal 'er maar alleenlyk twee noemen, als Rembrand en Jan Lievensz, welker manier wel niet geheel te verwerpen is, voornaamentlyk die van den eersten, zo ten opzigte van zyne natuurlykheid, als ook zyne uitsteekende kragt. § 2. Evenwel bespeurt men, dat hy niet nagevolgd word dan van weinige, welke noch eindelyk met hunnen Voorganger te gronde zyn gegaen; niettegenstaande dat men 'er vond, en nock vind, welke vast stellen dat het in zyn vermogen was alles 't welk de konst en 't penceel kon uitvoeren, hebbende hy alle de beroemdsten van zynen tyd tot heden toe overtroffen: want zeggen zy, was 'er ooit een Schilder die de natuur in kracht van koloriet zo na kwam, door zyne schoone lichten, lieffelyke overeenstemming, zyne zeldsaame en boven gemeene gedachten, enz. § 3. Wat kon hem ontbreeken na zo veele uitsteekende begaafdheden? En is zulks niet genoeg om de geheele waereld te verlokken, indien hy niet ingenomen was geweest door een manier die al lange jaaren in de waereld stand gegreepen had.

§ 4. Maar dezen gelieven te weeten, dat ik met hen in myne gevoelens hier omtrent zeer verschillende ben; hoewel ik niet voil ontkennen, dat ik voor dezen een byzondere neiginge tot zyne manier gehad heb: maar ik had zo haast niet begonnen te bezeffen de onfeilbaare regelen dezer Konst, of ik vond my genoodzaakt myne dwaalinge te herroepen en de zyne te verwerpen; als zynde niet anders gegrondvest dan op losse en spookachtige inbeeldingen, welke zonder voorbeelden weezende, geen wisse gronden hadden, daar zy op steunden.

From G. de Lairesse, *loc. cit.*, p. 325.

No. 401. LAIRESSE COMPARES REMBRANDT'S COLOUR WITH THAT OF TITIAN 1714

§ 1. Many are of opinion that Van Dyck's pictures look like water-colours beside Titian's, because Titian's have so much power in colour, light and shade, that Van Dyck's cannot be compared with them, and appear tame and feeble. § 2. This is a ludicrous and contemptible verdict. It is true that the two are very different, but if we desire to mark the difference, we need not go to the Italians, for Rembrandt is not inferior to Titian in colour.

§ 1. Zommige oordelen, dat de Conterfeitsels van van Dyk by die van Titiaan maar waterverw gelyken, om reden dat die van Titiaan zo veel kracht in koleur, dag, en schaduwe hebben, dat die van den anderen daar niet by konnen haalen, ja een koleur, zeggen zy, welke op die wyze voor van Dyk onnavolgelyk is, en daar het zyne zich alles flets en krachteloos by vertoont: § 2. waarlyk, een belagchelyk en beschimpend oordel. Doch dat van Dyk en Titiaan in koleur veel verschillen, dat staa ik hun toe; maar dat men in dit geval by de Italiaanen niet behoeft te loopen, om zulks te bewyzen, is ook zeker: want voor zo veel de krachtige coloriet, indien het daar in bestond, belangt, zo zeg ik dat Rembrant voor Titiaan niet heeft te wyken.

From G. de Lairesse, *loc. cit.*, *Tweede deel*, *3e hoofdstuk*, *Van het geene in een Afbeeldsel of Conterfeitsel, en wel voornaamelijk in die van Vrouwen, is waar te nemen*, p. 18.

1715 May 23

No. 402. THE " NIGHT-WATCH " REMOVED

The Treasurers of Amsterdam decide to have the *Night Watch* cleaned, and removed from the large hall of the Kloveniersdoelen to the War Council Chamber in the Town Hall.

1715 Den 23 Maij. Present de Heeren Pancras, Velters, en Hooft Thesaurieren.

Is geordonneert, omme het groote stuk schilderij van Rembrandts hangende op de saal van de Cloveniersdoelen schoon te maken en als dan hetzelve te plaetsen op de Kreygsraatskamer van het Stadhuys.

From " Resolutieboek XI " of the Treasurers of Amsterdam (covering from October 28, 1711 to January 28, 1723). First published by Dr. Joh^s. Dyserinck in *De Gids*, 1890, IV, p. 245.

The hall of the Kloveniersdoelen was the place for which the picture was painted. Cf. No. 144 above.

The " Kreygsraatskamer van het Stadhuys " was the smaller War Council Chamber in the Amsterdam Town Hall, now the Royal Palace. The picture remained there till it was removed to the Trippenhuis in 1815. It hung between two doors, entirely filling the space. Jan van Dijk, in his *Kunst en historiekundige beschrijving en aanmerkingen over alle schilderyen op het stadhuis te Amterdam*, first published in 1758, tells us, that in order to make it fit into its destined place, a piece of the canvas was cut off at either end, as might be seen from the " egte model " belonging to one Boendermaker. This " original sketch ", was however, as is now universally acknowledged, Gerard Lundens' copy in the London National Gallery.

The controversy as to whether the *Night-Watch* was mutilated or not, is based on this statement. Further details are given by Dyserinck, *loc. cit.* above, p. 253-276, by Jan Veth in the *Tweemaandelijksch Tijdschrift*, 1899, p. 441 (also published separately), and in the *Jahrbuch der Kgl. Preussischen Kunstsammlungen*, 1902, vol. XXIII, p. 147, and by J. Six in the *Bulletin van den Ned. Oudheidk-Bond*, III, p. 199.

About 1715

No. 403. REMBRANDT'S REPRESENTATION OF NIGHT

About the year 1715 a scurrilous pamphlet was published, which attacked Houbraken's *Letters of Philalethes*, and was entitled: *Lyris, Opper Rijm en Schilderbaaz, Niew Opgereze Brieven-schrijver, En nu voltnaakt Zwartekunstschraper aan 't Y, Boertend Heldendigt, Te Abdera Bij Kornelis Setsers.* The poem is addressed to one J. M. and signed Bernhardus Koulona, a pseudonym hitherto unexplained. On p. 22, fifth line from the bottom *et seq.* there is an enumeration of the most eminent painters, who in Houbraken's opinion, surpassed him, and whom he strove to emulate : Lairesse, A. van der Werff, D. van der Plaes, Carel de Moor and G. Schalcken.

P. 23, line 12 then continues :

En Rembrandt, die den nagt verbeelde te figuurlijk. In zijnen duistren grond.

First published by Hofstede de Groot, *Quellenstudien*, II, p. 468 *et seq.*

1717

No. 404. PICTURES BY REMBRANDT IN COENRAAD DROSTE'S COLLECTION

The picture of a woman adorning herself needs no further evidence of Rembrandt's authorship than the ornaments, and the vigour of the painting.

XXXII.

Dit Vrouwtje dat sich hult, behoeft geen ander merk,
Als 't tooisel en de kracht, dat het is Rembrants werk.

Op de Schilderyen van myn kabinet, in de Harderskouten, en andere dichten, van de Heer Koenraet Droste. Rotterdam, Pieter de Vries, 1717, 4°, p. 61.

Cf. for Droste R. Fruin's edition with commentary, of C. Droste's *Overblijfsels van geheugenis,* Leyden, 1873.

The picture was obviously the one which occurred in the sale of Coenraad, Baron Droste, on July 21, 1734, at The Hague (Hoet I, p. 423 *et seq.*) :

No. 49. *Een Vrouwtje voor haer Toilet, door Rembrant, h. 14 d. br. 12 d. . . f. 51.0.*

The only extant picture of the kind which agrees more or less with the description in dimensions, is No. 817 in the Hermitage (Bode, Plate 400) : *A young Woman in a red Dress at a Toilet-table*, which measures 0.40 cm. by 0.33 cm.

1718

No. 405. R. ROGHMAN A CLOSE FRIEND OF REMBRANDT

[*Roelant Roghman*] *was in zyn tyd met Gerbrant van den Eekkout, een groot vrind van Rembrant van Ryn.*

From Houbraken's *Groote Schouburgh der Nederlantsche Konstschilders en Schilderessen,* Amsterdam, 1718, 8°, vol. I, p. 174.

Cf. also the passage from vol. III, p. 358, given in No. 430 below.

1718 No. 406. REMBRANDT IMITATES JAN PIJNAS

Jan Pijnas paints in a brownish tone, and therefore many believe that Rembrandt imitated him in this.

[*Jan Pijnas'*] *penceelwerk helde naar den bruinen kant, waarom vele gelooven dat Rembrant hem daar in nageaapt heeft.*

From Houbraken, *loc. cit.*, p. 214 *et seq.*

Later writers asserted, on the strength of this passage, that Pijnas was Rembrandt's master.

1718 No. 407. HOUBRAKEN'S LIFE OF REMBRANDT

§ 1. Birthplace, date of birth, parents, early youth, first teachers. § 2. Various versions of the facts. § 3. Anecdote of his visit to an amateur at The Hague. § 4. His removal to Amsterdam. § 5. His numerous pupils, for whom he hired a loft with separate compartments. § 6. Anecdote of a pupil who played at Adam and Eve with his model. § 7. His wealth of invention as shown in his varied treatment of the same material in relation to persons, their attitudes, costume and expression. § 8. Example: Christ at Emmaüs. § 9. Houbraken etches a drawing of this subject by Rembrandt. § 10. He laments the large number of unfinished pictures and etchings, as, for instance, the *Hundred Gilder Print.* § 11. The amazing nature of the treatment as exemplified in the portrait of Lutma. § 12. Some pictures are finished very elaborately in some parts, while in others the treatment is very slight. § 13. According to Rembrandt, a picture is finished, as soon as the artist has carried out his intention. § 14. Anecdote of a portrait-group, in which he painted his dead pet monkey. § 15. There are also carefully finished pictures by him, and many of them have already been sent to France and Italy, where they have fetched high prices. § 16. The careful manner is that of his early period: the *St. Peter's Boat* in the Hinloopen collection is an example. § 17. *Haman, Esther and Ahasuerus* in the same collection. § 18. *The Woman taken in Adultery* and the *Preaching of John the Baptist.* § 19. Information furnished by Rembrandt's pupils as to his methods. § 20. He rarely painted a hand well, and rarely had a good female model. § 21. Like Michelangelo da Caravaggio, Rembrandt held that everything should be painted from Nature.

[Here Houbraken digresses to explain that this is not always possible, as, for instance, in the case of flying or falling figures, persons crying or laughing, etc.]

§ 22. Discussion as to whether Rembrandt studied his various renderings of facial expression from actual data. Houbraken is of opinion that he did, and that he relied on close observation. § 23. But Rembrandt would not be bound by rules laid down by others. Quotation from Pels. § 24. Rembrandt was overwhelmed with commissions. § 25. He would not allow visitors to examine his pictures too closely, declaring that the smell of paint was unwholesome. § 26. He is said to have painted a certain portrait with such loaded impasto, that it was possible to lift it up by the nose. § 27. His portraits of himself in J. van Beuningen's collection and that of the Grand Duke of Florence. § 28. His etchings and sketches. § 29. His *Last Supper* in W. Six' collection. § 30. His manner of finishing his etchings a secret. § 31. Etched portraits of Lutma and Sylvius. § 32. According to Houbraken, Rembrandt made little alterations in his plates, to furnish new states of impressions already sold. He quotes instances. Rembrandt made his son hawk them about. § 33. Rembrandt's pupils and Sandrart's evidence in this connection. § 34. His earnings, property left by him at his death, date of death. § 35. His wife; his intimacy with persons of humble rank. § 36. His new method of painting consciously and deliberately adopted. § 37. His pupils: Paudiss. § 38. Wulfhagen. § 39. J. Ovens.

§ *1. Dit jaar 1606 byzonder vruchtbaar in 't voortbrengen aan brave Konstenaars deed ook op den 15 van Wiedemaand aan den Ryn buiten Leyden Rembrant te voorschyn komen.*

Zyn Vader werd door de wandeling Herman Gerritzen van Ryn geheeten, zynde een mulder op de Korenmolen tusschen Leyerdorp en Koukerk aan den Ryn, en zyn moeder was Neeltje Willems van Zuitbroek genaamt, welke door dat beroep eerlyk aan den kost konden geraken.

Onze Rembrant van Ryn een eenige zoon zynde, wierden zyne ouders voornemens van hem de Latynsche taal te laten leeren, en hem tot de geleertheit op te voeden, tot welken einde zy hem te Leyden ter schoole deden. Maar de byzondere drift, die hy tot de Teekenkonst hadde, deed hen van besluit veranderen, gelyk zy ook gevolglyk hem bestelden om de fondamenten dier konst te leren by

Jakob Izakzen van Zwanenborg, by welken hy bleef omtrent den tyd van drie jaren, in welken tyd hy zodanig gevordert was, dat yder zig daar van verwondert hielt, en besluit maakte, dat uit hem wat groots te verwaghten stont, des besloot zyn Vader (om dat hem geen gelentheit zoude ontbreken van een vasten grond, tot opbouw van de konst) hem by P. Lastman t'Amsterdam te brengen, by den welken hy zes Maanden bleef, en na dien tyd nog eenige maanden by Jak. Pinas tot hy besluit nam van vortaan by zig zelven de konst te oeffenen, 't geen hem wonder wel van eerst af aan gelukte. § 2. Anderen willen dat Pinas zyn eerste onderwyzer in de konst zou geweest zyn. En Simon van Leewen, in zyn korte beschryving van Leiden, zeit: dat Joris van Schoten de leermeester van Rembrant en Jan Lievensz geweest is.

§ 3. Terwyl hy dan yverig en met grooten lust by zig zelven aan zyner Ouders huis, dagelyks de Konst voortzette, kreeg hy nu en dan bezoek van konstlievenden, welke hem eindelyk aanwysing deden aan een Heer in den Haag, ten einde hy zeker stukje 't geen hy toen gemaakt had aan den zelven zoude vertoonen en aanbieden. Rembrant trok daar op met het zelve te voet naar den Haag, en verkogt het voor hondert gulden. Hy, wonderwel in zyn schik en niet gewoon zoo veel gelt in zyn buidel te hebben, verlangde straks om op 't allerspoedigste t'huis te komen, op dat zyne ouders deelgenooten wierden van de verheugenis die hy daar over hadde.

Te voet gaan was nu te gering, met de Jachtschuit te varen te gemeen, des ging hij op de wagen zitten, die naar Leiden reed.

Wanneer zy nu aan 't huis den Deil pleysteren zouden, en elk van den wagen afging om zig te ververschen, bleef onze Rembrant alleen op den wagen zitten, by zynen buit, vertrouwende den zelven niet alleen. Wat gebeurt 'er? de kreb naau weg gezet, terwyl de wagenaar vast met de rest van 't volk aan kwam treden, raken de paarden op den hol, en rennen met hem voort, zonder zig aan 't keeren te steuren tot binnen de Poort van Leiden, en bleven voor hun gewone Herreberg met den wagen stil staan daar elk zig over verwonderende, hem vraagde hoe zulks waar by gekomen; waar tegens hy niet veel praat hielt, maar zig van den wagen en met den buit wegmaakte naar zyne onders, wel vergenoegt dat hy dus voor niet en zonder eenige kosten spoediger als anders tot Leiden gebrocht was.

§ 4. Thans deed hem dit blinkend beginsel de hoop van geltwinning vooruit zien, en zyn konstdrift op die wyze gespoort nam zoodanig toe in de konst dat hy aan alle konstkenneren genoegen gaf. Dus kreeg hy (als het spreekwoort zeit) de handen vol werk. En dewyl hy naderhand, zoo om 't schilderen van pourtretten als andere stukken, dikwils genootzaakt was tot Amsterdam te komen, vond hy goed (ziende dat die Stadt inzonderheit hem gonstig scheen te wezen, en zyn opkomen daar in te voorspellen) zig met 'er woon daar na toe te begeven, 't geen was omtrent den jare 1630.

§ 5. Daar zynde vloeide hem het werk van alle kanten toe; gelyk ook menigte van Leerlingen, tot welken einde hy een Pakhuis huurde op de Bloemgraft, daar zyne leerlingen elk voor zig een vertrek (of van papier of zeildoek afschoten) om zonder elkander te storen naar 't leven te konnen schilderen. En gelyk'er onder de Jeugt, inzonderheit als 'er veel by een zyn, wel zomtyts iets klugtig voorvalt; zoo gebeurde 't hier ook. § 6. Want een van dezelve een vrouweleven tot model noodig hebbende, bragt het zelve in zyn afgeschoten vertrek. Dit lokte de anderen tot nieusgierigheit, zoo dat zy op hunne kousen (om niet gehoort te worden) by beurten door eene kleine scheur, met voordagt daar toe gemaakt, het spel betuurden. Nu was het op een warmen zomersen dag wanneer dit voorviel; des de teekenaar of schilder zig zoo wel als het model moedernaakt ontkleedden. Wat dertele behandelingen en redenwisseling tusschen die twee voorvielen, konden de aanschouwers van dit blyspel melden. Engebeurde 't op den zelven tyd dat Rembrant kwam om te zien wat zyne leerlingen deden, gaande om hen te onderwyzen naar gewoonte by den eenen voor en den anderen naa, tot dat hy ook eindelyk by het vertrek daar deze naakte gelieven by een zaten kwam, dat hy wel dicht gesloten vond, en van de zaak verwittigt, eenigen tyd stil dit spel door de gemaakte splete beschoude, tot dat hy onder meer woordenwisselingen hen hoorde zeggen: Zeker nu is 't even of wy Adam en Eva waren in 't Paradys, want wy zyn beide naakt. Waar op hy met zyn schilderstok op de deur klopte, en met een luide stem tot beider verbaastheid hun dus toeriep: Om dat gij naakt zyt, daarom moet gy het Paradys uit, nootzaakende door bedreigingen zyn leerling van binnen de deur te openen; zoo dat hy binnen kwam, het spel van Adam en Eva stoorde, 't blyspel in een treurspel deed werwisselen, en den gewaanden Adam en zyn Eva met slagen uitdreef, zoo dat zy ter naauwernood in 't afloopen van de trappen nog een gedeelte van hunne kleederen om 't lyf kregen, om niet naakt op de straat te komen.

§ 7. Hy was in opzicht van de konst ryk van gedachten, waarom men van hem niet zelden een menigte van verschelige schetzen over een zelve

voorwerp ziet verbeelt, ook vol van veranderingen zoo ten opzigt van de wezens, en wyze van staan, als in den toestel der kleedingen; waar in hy boven anderen (inzonderheit zulken, die dezelve wezens en kleedingen, even of het al tweelingen waren, in hunne werken te pas brengen), is te pryzen. Ja hy munte daar in boven allen uit: en niemant weet ik dat zoo menige verandering in afschetzingen van een en 't zelve voorwerp gemaakt heeft; 't welk ontspruit uit aandagtige bedenkingen der menigerhande Hartstochten, die op zulk een zaak noodzakelyk bewogen, en gaande gemaakt in der menschen wezens inzonderheit door vaste kentrekken zig doen zien, en ook uit de onderscheidentlyke beweginge der lichamen zig vertoonen. § 8. Om een vorbeeld te stellen: daar Kristus zig door de brekinge des broods van zyne Discipelen die met hem naar Emaus gegaan waren, doet kennen, zyn 'er verscheiden schetzen (behalven de twee die 'er in druk uitgaan) by de beminnaars van de teekenkonst bekent. En geen minder getal afschetzingen zyn 'er van de gestalte der twee Discipelen als Kristus uit hunne oogen verdwenen was, waar door zy verzet, verbaast en verwondert stonden. § 9. Wy hebben een der zelve die ons best beviel, om den Hartstocht van verwonderinge die daar in waar genomen is, en het verbaast staaren met het gezicht op den ledigen stoel, waar in Kristus een oogenblik te voren gezeeten, nu daar uit verdwenen was, tot leidinge voor de noch onbedreve schilderjeugt in plaat gebragt, en hiernevens vertoont.

De bedrevenen moeten myn yver niet ten kwade duiden; 't is om de jeugd aanleiding tot opmerken te geven, en die niet ondankbaar zyn zullen myn moeite met dank loonen; want zulke voorbeelden, zyn (gelyk de Spaansche zinspreuk zeit) als de hand die de Ossen met den muil by 't water leid. § 10. Maar een ding is te beklagen dat hy zoo schigtig tot veranderingen, of tot wat anders gedreven, vele dingen maar ten halven op gemaakt heeft, zoo in zyne schilderyen, als nog meer in zyn geëtste printkonst, daar het opgemaakte ons een denkbeeld geeft van al 't fraajs dat wy van zyne hand gehad zouden hebben, ingevallen hy yder ding naar mate van het beginsel voltooit hadde, als inzonderheit aan de zoogenaande hondert guldens print en andere te zien is, waar omtrent wy over de wyze van behandelinge moeten verbaast staan; § 11. om dat wy niet konnen begrypen hoe hy het dus heeft weten uit te voeren op een eerst gemaakte ruwe schets, gelyk blykt dat hy gedaan heeft aan het pourtretje van Lutma dat men eerst in ruwe schets, daar na met een agtergront en eindelyk uitvoerig in print ziet. § 12. En dus ging het ook met zyne schilderyen, waar van ik 'er gezien heb, daar dingen ten uitersten in uitgevoert waren, en de rest als met een ruwe teerkwast zonder agt op teekenen te geven was aangesmeert. § 13. En in zulk 'doen was hy niet te verzetten, nemende tot verantwoording dat een stuk voldaan is als de meester zyn voornemen daar in bereikt heeft, zoo ver dat hy om een enkele parel kragt te doen hebben, een schoone Kleopatra zouw hebben overtaant. Een staal van zyne koppigheit omtrent diergelyke wyze van behandelingen schiet my te binnen. § 14. 'T gebeurde dat hy een groot pourtretstuk onder handen had, waar in Man, Vrouw en Kinderen stonden; dit stuk ten deelen afgemaakt, komt onverwagt een aap dien hy had te sterven. Hy geen anderen doek gereed aan de hand hebbende, schildert dien dooden aap in 't gemelde stuk, daar die luiden veel tegen hadden, niet willende dat hunne pourtretten by dat van een afschuwelyken stervenden aap zouden te pronk staan. Maar neen: hy had zoo veel liefde voor dat model van den dooden aap dat hy liever dat stuk onvoldaan wilde aan zig houden, dan hun ten gevallen de kwast 'er op te zetten, gelyk ook geschiedde; waarom het gemelde stuk ook naderhant, tot een afschutting gedient heeft voor zyne leerlingen.

§ 15. Egter zyn 'er nog vele van zyne konststukken, welke in 't geheel doorschildert en uitgevoert zyn, in de voornaamste Konstkabinetten te zien, alschoon 'er eenige jaren verleden vele tot hoogen prys opgekogt naar Italien en Vrankryk zyn gevoert.

§ 16. En ik heb opgemerkt dat hy in zyn vroegen tyd wel meer gedult gehad heeft om zyne konststukken uitvoerig te bewerken dan daarna. Onder verscheide bewys-stalen is dit inzonderheit aan dat stuk te zien dat by den naam van St. Pieters scheepje bekent is, 't geen veel jaren in 't kabinet van den Heere Jan Jakobzen Hinloopen, voorheen Schout en Borgermeester tot Amsterdam, gehangen heeft. Want de werking der beelden, en wezens trekken zyn daar zoo natuurlyk naar de gesteltheit van het geval uitgedrukt als te bedenken is, daar benevens veel uitvoeriger geschildert als men gewoon is van hem te zien. § 17. Ook is ter zelver plaats een stuk daar Haman Hester en Assweer vergast, door Rembrant geschildert, waarvan de Dichter Jan Vos, als een verstandig konstkenner, den inhout des zelfs, nevens de kracht der byzondere gemoedsdriften, daar in te bespeuren, dus uitdrukt:

Hier ziet men Haman by Asweer en Hester eeten.
Maar 't is vergeefs, zyn borst is vol van spyt en smart.
Hy byt in Hesters spys: maar dieper in haar hart.

De Koning is van wraak en raazerny bezeeten.
De gramschap van een Vorst is schrik'lyk alsze raast.
Die alle mannen dreigt, wort door een vrouw verbaast.
Zoo stort men van den top in 't dal der tegenspoeden,
De wraak die langzaam komt gebruikt de strengste roeden.

§ 18. Dus is ook het stukje 't Vroutje in overspel bevonden, genaamt, by den Heere en Meester Willem Six oud Scheepen der Stadt Amsterdam. Als ook het stukje de predikinge van Johannes den Dooper, in 't graauw geschildert; verwonderlyk om de natuurlyke verbeeldingen der toeluisterende wezenstrekken, en veranderlyke bekleedingen byden Heere Postmeester Johan Six mede tot Amsterdam te zien. Waarom ik ook vast moet besluiten dat hy daar inzonderheit zyn werk van gemaakt, en op de rest zoo veel agt niet gegeven heeft. § 19. Hier in word ik te meer verzekert, om dat verscheiden van zyne leerlingen my hebben verklaart, dat hy zomtyts een wezen wel op tienderhande wyzen afschetste eer hy 't zelve op paneel bragt; ook wel een dag of twee honde doorbrengen om een Tulleband naar zyn zinlikheit op te tuigen. Maar wat het naakt belangt daar ontrent heeft hy zoo veel voorbereidselen niet gemaakt, maar daar meestentyd slordig over heen geloopen. § 20. Zietmen een goede hand van hem 't is zeltzaam, wyl hy dezelve, inzonderheit by zyn portretten, in de schaduw weg dommelt. Of het mogt een hant zyn van een oude berimpelde Bes. En wat zyn naakte vroutjes aanbelangt, de heerlykste voorwerpen voor 't konstpenceel, en daar alle berugte meesters van ouds af, al hun vlyt op hebben gelegt; die zyn (als het spreekwoord zeit) te droevig om 'er van te zingen, of te spelen. Want het doorgaans vertoonzelen zyn daar men van walgen moet, en zig verwonderen, dat een man van zoo veel vernuft en geest zoo eigenzinnig in zyne verkiezingen geweest is.

§ 21. 'T zal den Lezeren niet vervelen, inzonderheit den genen, welke geneigtheit hebben om de behandelingen der konst volgens de rede en zekersten gront te kennen, 't zy om die tot gebruik te maken of daar van te konnen spreken, op dat zy weeten en verstaan de grontleidingen der onderscheiden begrypen die groote meesters in het behandelen dezer konst hebben gehad, en die zy zig als een grondwet hebben voorgestelt; dat ik eens twee groote lichten in de Schilderkonst in opzicht van hunne wyze van doen in vergelyking breng, en dan myn oordeel, met dat van K. v. Mander gepaart, vrijborstig uitzeg. Deze verhaalt dat Michael Angelo (Caravaggio) *plag te zeggen :*

Dat alle schilderwerk, 't zy wat, of van wien gemaakt, maar kinder- en beuzelwerk is, zoo niet alles naar 't leven geschildert is, en datter niet goet of beter kan wezen, dan de natuur te volgen; over zulks hy niet eenen enkelen streek deed, of hy zette het leven voor zig etc. Van deze meening was ook onze groote meester Rembrant, stellende zig ten grondwet, enkele naarvolging van de natuur, en alles wat daarbuiten gedaan werd was by hem verdacht . . . . . .

§ 22. Ymant zal licht zeggen, Rembrant heeft zig op het verbeelden der byzondere wezenstrekken wel verstaan, en wort daar in geprezen, heeft hy dit niet op vasten gront gedaan? Ik antwoort ja : maar op een gront welken ik niet tot een algemeene leiding kan stellen; naardien hy door een wonderbaar vast denkbeelt, de gemoetsdriften in dien oogenblik, wanneer dezelve zig in het wezen der voorwerpen vertoonden, heeft weten in te drukken, en zig daar van te bedienen, 't welk alleen een zeldzame natuurlyke hoedanigheid is; waar voor onze leerlessen niet noodig zyn : dienende onze leiding allen om zulken die dat geluk niet bezitten, door beproefde weegen op te leiden; om daar toe bekwaam te worden . . . . . .

§ 23. Rembrant (om een einde van dit pleit te maken) wilde zig aan geene regelen van anderen binden, en noch min de doorluchtigste voorbeelden volgen van die, welke met het schoone te verkiezen zich zelven eenen eeuwigen roem gemaakt hebben; maar vernoegde zig met het leven te volgen, zoo als het hem voorkwam, zonder eenige keur daar ontrent te maken. Waarom ook de brave Dichter Andries Pels heel geestig van hem zeit in zyn Gebruik en Misbruik des Tooneels, p. 36 dat hij.

Als hy een naakte vrou, gelyk zomtyts gebeurde.
Zou schild'ren, tot model geen Griekse Venus keurde,
Maar eer een' Waster, of Turftreedster uit een schuur;
Zyn'dwaling noemende naarvolging van natuur,
Al 't ander ydele verziering. Slappe borsten,
Verwrongen handen, ja de nepen van de worsten
Des ryglyfs in den buik, des kousebands om 't been,
'T moest al gevolgt zyn, of natuur was niet te vreën,
Ten minsten zyne, die geen regels, noch geen reden
Van evenmatigheit gedoogde in 's menschen leden.

Ik prys deze vryborstigheit in Pels, en verzoek dat de lezer myn openhartig oordeel ook zal ten besten duiden, als niet geschiet uit haat tegen des mans werk, maar om de verschelige begrypen, en onder-

scheiden behandelingen der konst met elkander te vergelyken, en den leerbegerigen tot naarvolging van het prysselykste aan te sporen. Want buiten dit moet ik zeggen met den voorgemelden Dichter :

Wat was 't een schade voor de konst, dat zig zoo braaf
Een hand, niet beter van haare ingestorte gaaf
Bedient heeft! Wie had hem voorby gestreeft in 't schilderen?
Maar ag! hoe grooter geest, hoe meer hy zal verwildren,
Zoo hy zig aan geen grond, en snoer van regels bindt.
Maar alles uit zig zelf te weten onderwindt!

§ 24. Doch dit alles overgeslagen; zyn konst werd zoodanig in zyn tyd geacht en gezogt, dat men hem (als het spreekword zeit) moest bidden en gelt toegeven. Veel jaren agter den anderen heeft hy het met schilderen zoo drok gehad dat de menschen lang naar hunne stukken moesten wagten, niettegenstaande dat hy met zyn werk vaardig voortging, inzonderheit in zyn laatsten tyd, toen het 'er, van naby bezien, uitzag of het met een Metzelaars truffel was aangesmeert. § 25. Waarom hy de menschen, als zy op zyn schilderkamer kwamen, en zyn werk van dichteby wilden bekyken, terug trok, zeggende : de reuk van de verf zou u verveelen. § 26. Ook wort 'er getuigt dat hy eens een pourtret geschildert heeft daar de verw zoodanig dik op lag, datmen de schildery by de neus van de grondt konde opligten. Dus ziet men ook gesteente en paerlen, op Borstcieraden en Tulbanden door hem zoo verheven geschildert al even of ze gebootzeerd waren, door welke wyze van behandelen zyne stukken, zelf in wyden afstant, kragtig uitkomen.

§ 27. Onder een menigte van roemwaardige pourtretten die hy gemaakt heeft, is 'er een geweest by den Heere Jan van Beuningen, dat hy naar zyn eigen wezen had geschildert 't geen zoo konstig en kragtig uitgewerkt was, dat het kragtigste penceelwerk van van Dyk, en Rubbens daar by niet kon halen, ja het hooft scheen uit het stuk te steken, en de aanschouwers aan te spreken. Niet min word ook, 't geen in de Galery van den Groothartoog van Florencen nevens de pourtretten, van F. Koning, F. Mieris, G. Dou, B. van der Helst, Ferdinansus Voet van Antwerpen, M. Musscher, G. Schalken, G. Laires, A. van der Werf, K. de Moor, en van der Neer, hangt, om de krackt van 't schilderen gepreezen. § 28. Dus veel oordeelen wy genoeg gezeit te wezen aangaande zyn penceelwerk. 'T lust ons (schoon zyn levensrol zig al vry wyd en breed heeft uitgestrekt, noch van zyn natuurlyke en onnavolgelyke etskonst wat te zeggen, 't geen alleen genoeg zoude geweest hebben om zyn roem op te houden. Van dese zyner ettelyke honderden onder de printkonstlievenden bekent, gelyk ook geen minder getal van schetzen met de pen op papier, waar in de driften van 't gemoet ontrent allerhande voorvallen zoo konstig en duidelyk zig in de wezenstrekken vertoonen, dat het te verwonderen is. Toren, haat, droefheit, blytschap, en zoo voort, alles staat zoo natuurlyk afgebeelt datmen uit de pentrekken lezen kan wat elk zeggen will. § 29. Onder vele die onder die menigte uitsteken is de verbeeldinge van Christus laatste Avondmaal 't geen ik by den konstminnenden van der Schelling heb gezien, thans in handen van meergemelden Heere Will. Six, hetgeen meer als twintig Ducatons waard geschat word, schoon het maar een enkele schets met de pen op papier is. Waar uit men besluiten moet : dat hy magtig is geweest op de beschouwinge der menigerhande gemoetsdriften, zig een vast denkbeelt in te drukken.

Veel geestige Historien, Beeltjes, Portretjes, en een menigte van Manne- en Vrouwe-kopstukjes zyn door hem met de nauld ten eersten, en vele onder die heel uitwoerig in koper geetst, die tot genoegen der liefhebbers door den druk verspreit zyn.

§ 30. Hy had ook een eige wyze van zyne geëtste platen naderhant te bewerken en op te maken : 't geen hy zyne leerlingen nooit liet zien; 't is ook niet te bedenken op wat wyze 't zelve gedaan is; dus is die vinding (even als de wetenschap van het Glas te koleuren, gelyk het Dirk en Wouter Crabet van Gouda hebben gedaan) met den uitvinder ten grave gedaalt.

§ 31. Men ziet van het Pourtretje van Lutma (om een voor alle ten voorbeeld te stellen) drie onderscheiden drukken : eene die ruuw geschetst is, een wat meer opgemaakt, met byvoeging van een glasraam, en eindelyk een uitvoerig en kragtig uitgevoert. Men ontdekt ook aan het portretje van Silvius, dat het op gelyke wyze eerst ruuw geetst is, de teedere tintelschaduwe en kragt daar naderhand is ingebragt, en zoo eel en zagt gehandelt, als door de schraapkonst kan gedaan worden. § 32. Dit doen bragt hem grooten roem en niet min voordeel by : inzonderheit ook het kunsje van lichte verandering, of kleine en geringe byvoegzelen, die hy aan zyne printjes maakte, waardoor dezelve andermaal op nieu verkogt werden. Ja de drift was in dien tyd zoo groot dat zulke luiden voor geen rechte liefhebbers gehouden wierden, die het Junootje met een zonder 't kroontje, 't Josepje met het wit en bruine troonitje en diergelyke meer, niet hadden. Ja het Vroutje by de kachel, schoon van zyn geringste, moest elk met,

en zonder 't witte mutsje, met, en zonder het sleutelkacheltje hebben, 't geen hy door zyn zoon Titus (kwamsuis te gering voor hem) liet uitventen.

§ 33. *Daar benevens had hy zoo groot een menigte van Leerlingen die hem yder jaarlyks 100 Gulden opbragten : dat Sandrart, die omgang met hem gehad heeft, getuigt dat hy konde berekenen dat Rembrant, jaarlyks van zyne leerlingen meer dan 2500 Gulden inkomen had. En nochtans was hy (geltgierig luid niet wel) zoo geltliefdig dat zyne leerlingen dit bemerkende, by wylen uit potzery op den vloer of elders, daar 't hem in 't oog most komen, stuivers, dubbeltjes, schellingen enz. schilderen, daar hy dikwerf de hand vergeefs naar uitstak, dog verlegen zynde, daar van nooit iets deed merken.*

Gelt stopt geen begeerten.

§ 34. *Doe hier by het geen hy met het penceel won, want hy zich voor zyn schildren wel liet betalen. Zoo moest hy noodwendig een grote somme gelt opgeleit hebben; te meer noch dewyl hy geen man was die veel in de kroeg of gezelschappen verteerde, en noch min binnens huis, daar hy maar borgerlyk leefde, en als hy aan zyn werk was, dikwils met een stuk kaas en broot, of met een pekelharing zyn maaltyd deed. Niettegenstaande dit alles, heeft men van zyn groote nalatenschap niet hooren trompetten, na zyn dood, welke voorviel in 't jaar 1674.*

§ 35. *Hy had ten Huisvrouw een Boerinnetje van Raarep, of Ransdorp in Waterlant, wat klein van persoon maar welgemaakt van wezen, en poezel van lichaam. Haar pourtret zietmen nevens het zyne in een van zyne printjes, daar wy ons van bedient hebben, en zyn Beeltenis doen zien in de Plaat M. onder Ann. Mar. Schurmans.*

Hy verkeerde in den herfst van zyn leven wel meest met gemeene luiden, en zulke die de konst hanteerden. Misschien dat hy de wellevenswetten, door Gratiaan beschreven, gekent heeft; want die zeit elders : Het is goed met uitstekende Persoonen te verkeeren om zoodanig te worden, maar wanneermen dat is, moetmen zig by middelmatige voegen. En hy gaf 'er deze rede van : Als ik mijn geest uitspanninge wil geven, dan is het niet eer die ik zoek, maar vryheit.

§ 36. *Zyne wyze van doen ontrent de konst (schoon in vele deelen te mispryzen) doet my besluiten dat hy zulks voordachtig gedaan heeft; want indien hy zig een wyze van schilderen, die naar die van anderen geleek, had aangewent, of zyn penceel op den voet van eenige berugte Italiaanen, of andere hoogvliegers geschoeit, zoo zouw de waerelt, uit vergelyking van 't een met het ander, zyne verdienste hebben konnen opmaken, daar hy nu, met het tegendeel te doen, die proefneming heeft vooruit geloopen, en gedaan als Tacitus van Keizer Tiberius zeit: Dat hy alles vermydde waar uit het volk gelegentheit konde nemen van vergelykingen tusschen hem en Augustus te maken, wiens gedachtenis hy zag dat by yder aangenaam was.*

§ 37. *Onder de menigvuldige leerlingen, die hy in de konst heeft opgekweekt, worden ook deze volgende genoemt, die, omdat wy den tyd van hunne geboorte niet weten, voeglykst staan agter hun meester geplaatst, als:*

Paudis, een Nedersakx (ook by Sandrart gemeld) die naderhant geschildert heeft by den Hartog Albert van Beyeren.

§ 38. *Frans Wulfhagen geboren te Bremen, heeft de behandeling van zynen meester met veel roem weten na te bootzen, en zig ook daar aan tot het einde van zyn leven gehouden.*

§ 39. *Juriaan Ovens. Deze was een braaf meester in Historien en Nachtlichten, en bracht groote kracht in dezelve. Van hem is een groot stuk te zien in de Gaandery van 't Amsterdamse Raathuis, verbeeldende de t'zamensweeringen der oude Batavieren in 't heilig of Schaaker Bosch, daar Claudius Civilis de voornaamste Hoofden en Edelen, op een gastmaal genoodigt, in zyn belang overhaalt, om 't juk der Romeinen van hunne halzen af te werpen. Hy was 1675 noch in leven en schilderde voor den Hartoog van Holsteyn in Frederikstadt.*

From Houbraken, *loc. cit.*, vol. 1, p. 254-274.

§§ 1-2 are for the most part an inaccurate paraphrase of Orlers (cf. No. 86 above). The date and place of birth, and the situation of the paternal mill are incorrectly reported [1]. The statement that Rembrandt was an only son is a gratuitous assertion of the writer's, as is also the allegation that the master was a pupil of Jacob Pijnas. Constantijn Huygens has been identified as the Maecenas of § 3 (cf. his eulogy of the youthful Rembrandt in No. 18 above), but without any positive evidence. § 4 is again derived from Orlers (cf. No. 86, § 7). § 5. The division of the studio into small compartments by partitions is confirmed by our No. 186, § 3.

The opinion expressed in § 7 and § 8 is based on personal observation. § 9. The original of this etching has disappeared, although various imitations have passed for it. § 10. The lament over the many unfinished pictures had already been

1. Cf. No. 1 above.

made by Baldinucci (cf. No. 360, § 6). § 11. For the various states of the etching of Lutma, cf. for instance, Seidlitz on Bartsch n° 276. § 16. For the *St. Peter's Boat* cf. Hofstede de Groot, *Quellenstudien*, I, p. 156, and Bode, Plate 120; for *Esther's Feast*, cf. No. 247 above; § 18. for the *Woman taken in Adultery* cf. No. 177 above and for the *Preaching of John the Baptist* No. 195 above.

§ 23. The passage from Pels occurs under No. 352 above. § 24. The number of commissions by which Rembrandt was overwhelmed had already been mentioned by Baldinucci, cf. No. 360, § 6. § 27. For the portrait of himself at Florence cf. ibidem § 3. § 29. The drawing of the *Last Supper* is now at Berlin (Hofstede de Groot, *Rembrandt's Zeichnungen*, n° 65). § 31. The *Sylvius* is Bartsch n° 266 or 280, § 32. the *Juno*, Bartsch n° 112, the *Joseph*, Bartsch n° 37, the *Woman at the Stove*, Bartsch n° 197. The statement that Rembrandt caused his son Titus to sell his etchings is perhaps a reminiscence of the fact, that Rembrandt was employed in the business carried on by Titus and Hendrickje. Cf. Bredius and De Roever in *Oud Holland*, 1885, III, p. 102. § 34. Houbraken is responsible for the false date of death, 1674.

§ 35. The etching in question is Bartsch n° 19. The concluding sentence had already appeared in Le Comte (see our No. 379, § 3), and de Piles (see our No. 381, § 8). § 37. The information as to Paudiss is derived from Sandrart, *Teutsche Akademie*, II, III, p. 78.

§ 39. Cf. No. 249 above for Ovens' picture in the Amsterdam Town Hall. The concluding sentence is taken from Sandrart, *loc. cit.*, II, III, p. 77.

1718 No. 408. FERDINAND BOL REMBRANDT'S PUPIL

He was between two and three years old when he came to Amsterdam. As soon as he came to years of discretion and developed a love of art, he studied it under Rembrandt.

Ferdinandus Bol . . . . . was twee of drie jaren oud, als hy in Amsterdam kwam, waar hy tot redensgebruik gekomen, en zig geneigt vindende tot de Konst, onder den Grooten Rembrant zig daar in geoeffent heeft.

From Houbraken, *loc. cit.* above, p. 301.

Bol was born in 1616. His parents were well-to-do citizens of Dordrecht. It is improbable that he should have left his parental home at the early age of two or three. His connection with Rembrandt is first recorded in 1640 (cf. No. 79 above).

No. 409. PICTURES BY REMBRANDT BELONGING TO THE HOUSE OF HAPSBURG 1718 *et seq.*

Nr. 6232. *1718 April 8 Prag*

Inventarium
über die in der allhiesigen kais. schatz- und khunstcammer befundenen mahlerein und anderen sachen, nemblick
In der ersten galleria

Fol. 6. *90 Reinbrandt: Eine figur, so bei einer ampel schreiben thuet.*
(Corrected to: *Ein jüngling, so bei einer ampel schreibet*).

Fol. 26. *452 Reinprant, incognito: Sanct Paulus.*

[An inventory of the pictures and other objects in the Imperial Treasure and Art Chamber.
In the first gallery:
Fol. 6. 90. Reinbrandt: a figure writing by a hanging lamp.
(Corrected to: A youth writing by a hanging lamp).

Fol. 90. 452. Reinprant, incognito: St. Paul].

Both pictures occur again in the inventory of the Art and Treasure Chamber in the Castle of Prague, of October 5, 1737, n° 6234:

Fol. 6 and 7. *66 Ein jüngling so bei einer ampel schreibet 13″×10 1/2″ Ramen von weissen metall, Materi Holz, Original von Rembrandt.*

Fol. 20 and 21. *216 Sanct Paulus 2 Elen 6 Zoll×1 Elen 20 Zoll Ramen Vergoldt und Schwarz; Materi Leinwand, Original von Rembrandt.*

[Fol. 6 and 7. 66 A youth writing by a hanging lamp 13″×10 1/2″, white metal frame, on panel, original by Rembrandt.

Fol. 20 and 21. 216 St. Paul 2 ells 6 inches×1 ell 20 inches, black and gold frame, on canvas, original by Rembrandt.]

First published by Karl Köpl, in *Jahrgang X der Kunsthistorischen Jahrbücher des Allerhöchsten Kaiserhauses*, p. LXIII *et seq.*: *Urkunden, Acten, Regesten und Inventare aus dem K. K. Statthalterei Archiv in Prag.*

The first picture has disappeared, the *St. Paul*,

however, is still in the Imperial Gallery at Vienna (Bode, Plate 35).

The first picture may have been identical with n° 100 of the " Specification, wasz sich vor Bilder . . . bei neuer einrichtung der kais. königl. schatzcammer befunden, so geschechen anno 1747 et 1748 " :

Een stückhl, worauf eine Zauberei, von Rembrand von Rijn.

[Specification of the pictures in the Imperial Treasure Chamber, when newly arranged, anno 1747 and 1748 :

A piece with an enchantment, by Rembrand van Rijn.]

Published, *loc. cit.* above, p. CCI *et seq.* : *Inventare, Acten und Regesten der Schatzkammer des Allerh. Kaiserhauses*, edited by Dr. H. Zimmermann.

On June 1, 1748, Johann Angelo de France declares that he had received from J. M. Rausch, inspector of the Imperial Gallery, a number of objects, on the occasion of the new arrangement of the Treasure Chamber, and among them :

1. Nachtstuckh von Reinbrant.
[A Night piece by Rembrandt]

Loc. cit., p. CCXLVIII.

In the year 1750 an inventory was made of the contents of the Treasure Chamber, with a very prolix title. The following entry occurs on fol. 552 :

No. 100. Ein deto mit einer Zauberei vorstellend von Reinbrandt.

[No. 100. Ditto (i. e. a small picture) with an enchantment by Reinbrandt].

Loc. cit., p. CCCVIII.

This inventory was in use till 1773, and the various alterations that took place were noted in it.

1719 No. 410. HEYMAN DULLAERT REMBRANDT'S PUPIL

§ 1. Place and date of birth, names of his parents. § 2. He developed early, but was sickly, showed an inclination for poetry and painting. § 3. He was sent to Rembrandt at Amsterdam, and learned to imitate his master so closely, that a copy by him was sold as an original. § 4. His friends. § 5. His intimacy with van Hoogstraten due to their having studied together under Rembrandt.

§ 1. Heiman Dullaert is geboren te Rotterdam op den zesten van Sprokkelmaent des jaers 1636. Zyn ouders waren Kornelis Michielszoon Dullaert, een handelaer in granen, en Sofia Melisdijk. § 2. Men bespeurde al vroeg een vlug en geslepen oordeel in hem, dog zyn geest gehuisvest in een zwak lichaem was oirzaek dat hy niet bequaem was dan tot dingen, die enkel den geest betroffen, welke met een heel en al poëetsch zynde hem met goetvinden zyner ouderen deed overhellen tot de Schilderkunst, die, als yder weet, veel overeenkomst met de poëzy heeft. § 3. Om die kunst te leeren wert hy naer Amsterdam gezonden, en bestelt by den beroemden Schilder Rembrant van Ryn, dien hy, by trappen vorderende, eindelyk zulx wist na te volgen, dat zekere copy van een van Rembrants stukken, door Dullaert gemaekt, t' Amsterdam voor het werk van Rembrant verkogt wiert. Men vint nogh hier en daer verscheiden stukken, die van de kunstkenners zeer geprezen worden. . . . . . .

§ 4. In het hanthaven der dichtkunst had hy byzonder gezelschap aen Joachim en Francois van Hoogstraten, ook aen Samuel, broeder des laetsten, als hy te Rotterdam quam, die hem alle in groote agtinge hielden, en zyne gaven waerdeerden. § 5. De gemeenzaemheit was des te grooter, omdat hy met Samuel van Hoogstraten de schilderkunst by Rembrant geleert had.

From the *Kort berecht wegens het Leven van Heiman Dullaert*, in H. Dullaert's Poems, edited by David van Hoogstraten, Amsterdam, Gerard Onder de Linde, 1719.

Cf. also No. 427 below.

None of Dullaert's pictures are now known, so it is no longer possible to verify his alleged imitation of Rembrandt.

The statement in § 5 is probably incorrect. Dullaert was barely five years old when Hoogstraten entered Rembrandt's studio.

No. 411. GERRIT DOU REMBRANDT'S PUPIL 1719

§ 1. The beginning (suppressed here), is merely a transcript from Orlers (cf. No. 87 above), and the first paragraph is also derived entirely from the same source; the only original passage is that in which Houbraken remarks that many persons had expressed wonder at such a noble art [as Dou's] having been formed in the school of Rembrandt, forgetting that Rembrandt, in his youth, had painted

in the same careful manner, which he (Houbraken) has pointed out in his biography of the master, supporting his statement by various examples.

§ *1. Over zulks nam hy* (i. e. Dou's father) *besluit (hoewel tegens zyn wil, en tot zyn schade) van hem de Schilderkonst te laten leeren, en besteedde hem nu vyftien jaren oud zynde, den 14 van Sprokkelmaant 1628 by den toen al vermaarden Rembrant, by welken hy gebleven is omtrent drie jaren, in welken tyd hy zoo veer gevorderd was, datmen aan de beginselen wel zien konde, dat 'er (inzonderheit in 't kleen en uitvoerige) wat goets te wagten stont, of van hem te gemoet te zien was.*

§ *2. Velen hebben zig verwondert dat uit de school van Rembrant zulk een eel konstpenceel ontsproot; doch die zyn niet bewust dat Rembrant in zyn eersten tyd uitvoerig geschildert heeft, gelyk wy dat in zyne levens beschryving door verscheide stalen hebben aangeweezen.*

From Houbraken, *loc. cit.*, vol. II, p. 2, Amsterdam, 1719.

1719

No. 412. GOVERT FLINCK REMBRANDT'S PUPIL

§ 1. Govert Flink and Jakob Backer were fellow-pupils under Lambert Jacobze at Leeuwarden, and at the end of their apprenticeship, they both went to Amsterdam, where Flinck had well-to-do relations. § 2. As Rembrandt had great influence at the time, Flinck studied in the master's studio for another year. § 3. He accustomed himself so much to Rembrandt's manner, that several of his pictures were taken for original Rembrandts and sold as such. § 4. Later, he weaned himself from this manner with great difficulty, when light painting came into favour again in Amsterdam under Italian influences.

§ *1. Te Leewaarden gekomen vond hy Jakob Backer een geschikt en yverig Jongman tot zyn byslaap en gezelschap in de Konst, die met hem (na dat zy nu zoo veer gevorderd waren dat zy op eygen wieken konden vliegen) naar Amsterdam vertrok, daar Flink, wyl hy daar zeer welvarende bloedvrinden had wonen, ten eersten gelegentheit vont om proeven van zyn Konst te geven. § 2. Maar alzoo te dier tyd de handeling van Rembrant in 't algemeen geprezen wierd, zoo dat alles op die leest moest geschoeit wezen, zouw het de Waerelt behagen; vond hy zig geraden een Jaar by Rembrant te gaan leeren; ten einde hy zig die behandeling der verwen en wyze van schilderen gewendde, § 3. welke hy in dien korten tyd zoodanig heeft weten na te bootzen dat verscheiden van zyne stukken voor echte penceelwerken van Rembrant wierden aangezien en verkocht.*

§ *4. Doch hy heeft die wyze van schilderen naderhant met veele moeite en arbeid weer afgewent: naardien de Waerelt voor 't overlyden van Rembrant, de oogen al geopent wierden, op 't invoeren der Italiaansche penceelkonst, door ware Konstkenners, wanneer het helder schilderen weer op de baan kwam.*

From Houbraken, *loc. cit.* above, vol. II, p. 20.

As we know that Jacob Backer came to Amsterdam as a master-painter as early as 1632 (the portrait-group of the Regentesses in the civic Orphan Asylum was ordered from him in 1632), and Flinck's earliest works are dated 1636, there was sufficient time in the interval for the alleged year in Rembrandt's studio. Indeed, in Flinck's early works, the impress of Rembrandt's influence is so strongly marked, that we should be inclined to accept a longer term as more probable. Cf. *Oud Holland*, 1904, XXII, pp. 27 and 129, for the history of the portrait of Gozen Centen in the Rijksmuseum, which affords an interesting illustration of Houbraken's statement as to the great similarity and the confusion of the works of the two masters. Houbraken's remark as to Flinck's adoption of a lighter tone is confirmed by Flinck's later pictures.

No. 413. ORIGIN OF THE NAME "LA PETITE TOMBE" 1719

The painter La Tombe had a brother, who was a collector of pictures and engravings and who gave the name "La Tombe's prentje" to one of Rembrandt's etchings.

[Latombe] *had ook een Broeder die een beminnaar van Schilderyen en Printkonst was, waar om 'er ook onder de Etskonst van Rembrant een printje uitgaat bekent by de naam van la Tombes printje.*

From Houbraken, *loc. cit.* above, vol. II, p. 28.

The etching in question is Bartsch n° 67, *Christ teaching*. The French, misapprehending the term "La Tombe's plaatje" (cf. No. 346, § 1 above) applied the words "la Tombe" to the tomb-like platform or slab on which Jesus is standing. Hence the misnomer "La petite Tombe".

It is not very clear which of the La Tombes was meant. Houbraken was unable to give the Christian

name, and the documents are very obscure (see above Nos. 200 and 201). Besides the Pieter and Jacob mentioned in these, there were further a Salomon and an N. de La Tombe.

1719 No. 414. PHILIPS KONING
REMBRANDT'S PUPIL

§ 1. Date and place of birth. § 2. Vondel praises a sleeping Venus by Koning, and shows how he, unlike his master Rembrandt (whom, in Houbraken's opinion, Vondel seeks to depreciate by this praise of his pupil), achieves vigour in his pictures by clarity instead of blackness, § 3. whereas Rembrandt, contrary to all reality, illuminated the figures in the foreground, and painted the backgrounds dark. He then quotes Vondel's verses, where, in lines 9 *et seq.* the poet speaks of "the sons of darkness".

§ 1. *Philips de Koning geboren tot Amsterdam in 't Jaar 1619, op den 5 van Slagtmaant* (November), *heeft de Konst geleert by den vermaarden Rembrant van Ryn* . . . . . .

. . . . . .

§ 2. *J. v. d. Vondel* (in his rhymed eulogy of the celebrated sleeping Venus) *pryst het schoone in de konst door eigen konstwoorden en uitdrukkingen, en toont hoe hy de kracht in zyne werken door klaarheit in stee van 't naare zwart bewerkte; in welk opzicht hy zyn meester Rembrant van ter zyde een streek geeft, § 3. die niet tegenstaande zyne beelden op den voorgront van zyne tafereelen in klaren dach stonden, zig niet ontzag (tegens de natuur aan) de lucht van agteren in eenen duisteren nagt te verkeeren. De lezer zal den steek, in 't volgende gedicht op de slapende Venus, wel ontdekken :*

1. Men brogt, toen lust en kunst in 't renperk t' zamen liepen,
De schaduwe en het licht op doeken en paneel.
'T een steekt op 't ander af. De schaduwen verdiepen.
Het licht verheft zich uit het duister. 'T eene deel
5. Behoeft het andere. Het voorste staat in d'oogen
Heel sterk, en 't achterste verschiet voor ons gezicht.
'T gelyken van dees beide is van een groot vermogen.
De dwergh vergroot den reus, de hut een hoogh gesticht.
Dus baart de Schilderkonst ook zoons van Duisternissen,
10. Die gaarne in schaduwe verkeeren, als een Uil.
Wie 't leven navolgt kan verzierde schaduw missen,
En als een kint van 't licht gaat in geen scheemring schuil.
Hy schildert zonder schim en schaduw. Zoo volgt Koning
De heldere Natuur : en vraaght men waar dit blykt?
15. Bezie dit heerlyk stuk, de levende vertooning
Van Venus, die hier slaapt, en geen Schildry gelykt.
Noch verf, maar Vleesch en bloet. Jupyn komt neêrgestegen,
Verslingert op het schoon van een volschapenheit,
Niet in zyn eigen schyn, maar als een goude regen.
20. Heeft Zeuxis kloek penceel de Vogels zelfs verleit,
Hier wort het hooft der Goôn door schildery bedrogen.
Zoo wort de Schilderkonst allengs in top voltogen.

From Houbraken, *loc. cit.*, vol. II, p. 53 *et seq.*

For the tendency of this poem, in which Rembrandt's name is not once mentioned, cf. N. Beets, *Poezij in Woorden*, p. 89 *et seq.* correcting Busken Huët, *Land van Rembrandt*, II, p. 554.

No. 415. ADRIAEN VERDOEL 1719
REMBRANDT'S PUPIL

Adriaan Verdoel overmaas geboren had den grooten Rembrant tot zyn onderwyzer in de Konst gehad, hoewel anderen zeggen Leon. Bramer en J. de Wit. waar door hy zoodanig in de konst toenam dat men hem met rede onder de Konstenaars tellen mag, aangezien hy doorgans in zyne Historische verbeeldingen, op grootse voorwerpen doelde.

From Houbraken, *loc. cit.* above, vol. II, p. 57.

Overmaas is the name given to the part of Holland south of the arm of the Rhine which flows into the sea at Rotterdam, and is there known as the Maas. As a fact, Verdoel was born at Flushing, and therefore in the province of Zeeland. He is known to us chiefly as an imitator of other artists, such as Potter (Schwerin Museum), Salomon Koninck (Copenhagen Museum), and other masters (Leipzig Museum). It is impossible to suggest a probable master for him from these.

A number of Biblical subjects, *Christ bearing his Cross*, *Shadrach, Meshach and Abednego* (Berg Col-

lection, Solingen), *Reconciliation of Jacob and Esau* (Mrozowski Collection, Warsaw), *Christ bearing his Cross* (Chanienko Collection, Kiew), *Death of the Rich and of the Poor Man* (Fels Sale, Amsterdam, October 28, 1891), *Ananias and Sapphira* (Cereda Collection, Milan), *Melchizedech blessing Abraham* (Lille Museum), *Mordecai's triumphal Ride* and *Joseph distributing Corn in Egypt* (Brocard Collection, Moscow), seem to indicate a master such as Bramer or Jacob de Wet. But as some of these are dated very late, they are probably all the work of Adriaen Verdoel the younger, who became a member of the Middelburg Guild in 1695-1696. It is possible that the information of one of Houbraken's authorities may refer to the father, that of the other to the son.

1719 No. 416. GERBRAND VAN DEN EECKOUT REMBRANDT'S PUPIL

§ 1. Date and place of birth. He remained faithful to Rembrandt's manner all his life. § 2. Houbraken saw a *Christ in the Temple among the Scribes* by him, in which the faces were very expressive. § 3. Rembrandt also won his fame by expression, so that Eeckhout may be considered one of his best pupils.

§ *1. Gerbrant van den Eekkout geboren tot Amsterdam in 't Jaar 1621 op den 19 van Oogstmaant* (August) *was een leerling van Rembrant van Ryn, en bleef tot het einde van zyn leven by de zelve wyze van schilderen, welke hy van zyn meester geleert had.*

§ *2. Ik heb verschieden Konststukken van hem, en onder deze een gezien, verbeeldende Christus, zittende in den Tempel onder de Hebreeuse leeraren, in welker wezenstrekken de yver in 't onderwyzen, en de verwondering over de antwoorden van den Heere Christus, zoo natuurlyk verbeelt was, dat men scheen te zien wat zy tegens malkander wilden zeggen.* § *3. Een waarneeming daar Rembrant zig inzonderheit door vermaart gemaakt heeft : zoo dat men Eekhout onder de besten van zyne leerlingen met reden stellen mag.*

From Houbraken, *loc. cit.* above, vol. II, p. 100.

The picture praised in § 3 is probably the boy Jesus in the Munich Pinacothek (n° 348 in the catalogue).

1719 No. 417. JOHANNES LUTMA ETCHED BY REMBRANDT

De oude Lutma, bekent aan zyn pourtret door Rembrand geetst, toenmaals [i. e. at the time when Pietro Testa] *te Rome zynde, kocht verscheide werken van hem voor de waarde van een Ducaton.*

From Houbraken, *loc. cit.*, vol. II, p. 138.

The etching is Bartsch, n° 276. No further record of Lutma's visit to Rome and his acquaintance with Pietro Testa has come down to us. We only know that he was in Paris in 1615, probably on his way to or from Italy.

No. 418. JACOB LAVECQ REMBRANDT'S PUPIL 1719

§ 1. Lavecq painted at first in the manner of his master Rembrandt, but afterwards in that of Jan de Baen. § 2. He had in his house a picture of his early period, painted so much in the style of Rembrandt, that it might have been taken for one of the master's works.

§ *1. Jakob Lavecq. . . . . had de Konst by Rembrant geleert, maar in zyne reyze* (to France) *die handeling laten varen en zedert zig geheel tot het schilderen van pourtretten, vry wel zwemende naar die van de Baan, begeven.* § *2. Hy hadde noch een stuk schildery van zyn eersten tyd in zyn huis, daar de handeling van Rembrant zoo wel in was waargenomen, datmen het voor een stuk van Rembrant zouw hebben aangesien.*

From Houbraken, *loc. cit.*, vol. II, p. 153.

Cf. for this artist G. H. Veth in *Oud Holland*, 1889, VII, p. 308 *et seq.* and our No. 149. There is a very Rembrandtesque early portrait by Lavecq in the Duke of Leinster's collection at Carton, Ireland, and his later period, when he was under the influence of De Baen, is most fully illustrated by the six family portraits belonging to Jhr. Gevaerts van Simonshaven at The Hague. Cf. also n° 70 of the Hague Exhibition of Portraits, 1903.

No. 419. SAMUEL VAN HOOGSTRATEN REMBRANDT'S PUPIL 1719

§ 1. Date and place of birth; his father and Rembrandt were his masters. § 2. He adhered to the manner of the latter for a time, but gradually weaned himself from it, and adopted a perfectly different technique. § 3. He was also a successful portrait-painter.

§ *1. Samuel van Hoogstraten .... is geboren te Dordrecht in het Jaar 1627. of hy ook noch andere*

leermeesters in zyn vroegen tyd buiten zyn Vader gehad heeft weet ik niet, maar wel dat hy ook de Konst by Rembrant van Ryn (want desen noemt hy, na de Dood van zyn Vader Theodoor, zyn tweeden Meester. In zyn Boek van de Schilderkonst p. 257) geleert heeft, § 2. wiens wyze van schilderen hy noch eenigen tyd aan de hand hield, en allenkskens, zig daar van weer ontwende, en eindelyk een geheele andere wyze van schilderen aannam, § 3. ook zig begaf tot het schilderen van pourtretten, daar hy eenen gelokkigen voortgang in maakte, zoo in den Haag, daar hy eenige Jaren gewoont heeft, als ook te Dorderecht.

From Houbraken, *loc. cit.*, vol. II, p. 155.

The passage quoted is from our No. 340.

The date of birth is incorrect.

There are no very Rembrandtesque pictures by Hoogstraten. Even those which bear the earliest dates show no traces of his master's influence. For his portraits cf. E. W. Moes, *Iconographia Batava, passim.*

1719 No. 420. MICHIEL WILLEMANS BECOMES INTIMATE WITH REMBRANDT

Willemans comes to Holland in his twentieth year, and there makes friends principally with Jacob Backer and Rembrandt, taking such pleasure in their art, society, and conversation that he gives up his projected journey to Italy.

Michiel Willemans geboren in 't Jaar 1630 . . . overtrof met zyn twintigste jaar zyn tyd en lantgenooten . . . . vertrok naar Hollant . . . . en voegde zig in gezelschap zynde wel meest by J. Backer en Rembrant, in wier Konst, byzyn, en Redenvoeringen hy zoo veel genoegen nam, dat hy zyn voornemen van naar Italien te reizen schortte, maar besloot een ruimen omtrek door Duitslant te doen, gelyk hy ook deed . . . . . .

From Houbraken, *loc. cit.*, vol. II, p. 233.

Willemans soon forgot Rembrandt's teaching. His pictures, which are to be found chiefly in Silesia, show no traces of the master's influence.

1719 No. 421. HOUBRAKEN CENSURES REMBRANDT'S " CHRIST IN THE HOUSE OF MARY AND MARTHA "

Houbraken criticises Rembrandt for having represented Martha baking cakes at a Dutch fire place, in an iron pan.

Such are the blunders committed by those who are ignorant of history and antiquity.

My gedenkt ook een stuk van den grooten Rembrant gezien te hebben, verbeeldende daar Martha aan Kristus klachtig valt, dat Maria zig der huiszorge ontrekt en die alleen op haar laat aankomen. Hier zat Martha afgebeelt, koeken te bakken onder den schoorsteen, op de wyze als men hier te lande gewoon is, in een Luikse yzere pan, in een tyd eer Luik eens Luik genaamt was.

Al zulke misslagen ontspruiten uit gebrek van History- en oudheitkunde.

From Houbraken, *loc. cit.*, vol. II, p. 246.

There is no extant picture by Rembrandt answering to this description.

No. 422. HOUBRAKEN CENSURES REMBRANDT'S REPRESENTATION OF THE SERPENT IN EDEN 1719

§ 1. Hoogstraten's teaching eulogised. § 2. Rembrandt and Lairesse censured for their representation of the serpent in Eden. § 3. How Lairesse arrived at such a conception, Houbraken cannot understand, but it is sufficiently well known that Rembrandt cared nothing about the rules of art, however generally approved. § 4. Quotation from Pels.

§ 1. Om voort te gaan. Hoogstraten was een uitnemend bekwaam man om het wezentlyke van de Konst zyne Leerlingen in te prenten; maar gedoogde gansch geen de minste vryheit, die afweek van de vaste regelen der Konst. Gebeurde 't dat d'een of ander tegens den text der Historie voordachtelyk iets daar by invoegde, wanende zijn vernuft daar door te doen blyken, kreeg die straks tot een les: Dat men zig altydt moest bevlytigen om waarheden te vertoonen; of dat men anders de valsche Denkbeelden hielp styven, en voortplanten. § 2. Hij zag op iets waar in zy Rembrant en Laires hadden naargevolgt. En wilje weten wat Lezer, 't was de verbeelding van de Paradysslang, welk de eerst gemelde tegens de letter van den text aan in een print verbeeld had, van stal, als de verzierde Draken in de Metamorphosis van Ovidius: de tweede door een wanschepsel met een Vrouwenaangezicht. § 3. Wat Reden Laires daar voor mocht gehad hebben, ontschuldigt niet; ja my verwondert dat zulk een groot licht in de Konst zulk een breuk voordachtelyk

tegen de letter begaan heeft; immers meer als over Rembrant, van wien bekent is, dat hy zig naar geen regelen van de Konst (hoe algemeen goed gekeurt) verbond, maar eigen zinlykkeit voor zyn regel hield; § 4. waarom de brave Dichter Andr. Pels, in zyn Tooneelwetten, van hem zegt:

Wat is 't een schade voor de Konst, dat zig zoo braaf
Een hand, niet beter van haar ingestorte gaaf
Bedient heeft! wie had hem voor by gestreeft in 't schild'ren?
Maar ach! hoe eed'ler geest, hoe meer hy zal verwild'ren,
Als hy zig aan geen Wet, of snoer van Regels bind;
Maar alles uit zig zelf te weten onderwind.

From Houbraken, *loc. cit.*, vol. II, p. 255.
For the quotation from Pels cf. No. 351 above.

1719 No. 423. NICOLAES MAES REMBRANDT'S PUPIL.

Place and date of birth; he learned drawing from an obscure teacher and painting from Rembrandt; but he soon forsook the manner of the latter, and began to paint portraits, in doing which he found that young ladies in particular prefer light pictures to dark ones.

Nicolaas Maas, geboren te Dordrecht in 't jaar 1632, had de teekenkonst in zyn jeugt by een gemeen Meester, de Schilderkonst by Rembrant geleert, maar verliet vroeg die wyze van schilderen, te meer toen hy zig tot het schilderen van pourtretten begaf, en wel zag dat inzonderheit de jonge Juffrouwen meer behagen namen in het wit dan in 't bruin.

From Houbraken, *loc. cit.*, vol. II, p. 273.
Houbraken's statements concerning Maes have been confirmed in the main by modern research. This is especially the case in respect of his comparatively early change of manner. His masterpieces in the Rembrandtesque style cease, as a fact, about 1660, and his portraits become increasingly smooth and glassy. Taking into account the testimony of Houbraken, who knew Maes personally, it seems strange that it should long have been doubted whether the earlier and the later Maes were identical.

No. 424. JAN DE BAEN FINDS IT DIFFICULT TO CHOOSE BETWEEN THE RESPECTIVE MANNERS OF REMBRANDT AND VAN DYCK 1719

Jan de Baen bedankte met zyn 18 Jaar zyn onderwyzer [Jac. Backer] *plichtig, om proef te nemen wat hy uit zig zelf zou konnen verrichten.*

Nu moest hy zig een wyze van schilderen voorstellen die prysselyk was om zig daar aan te houden. De penceelkonst van Ant. van Dyk was in groote agting, en die van Rembrant vond ook veel aanhangers. Op dezen tweesprong stont hy lang te dutten, niet wetende wat weg best in te slaan, doch verkoos de handeling van den eersten als van een duurzamer aart, tot zyn voorwerp.

From Houbraken, *loc. cit.*, vol. II, p. 305.
No early works by de Baen, showing the influence of Backer, still less that of Rembrandt, have come down to us. All extant examples betray the influence of Van Dyck, transmitted by P. Lely and J. Mijtens.

No. 425. WILLEM DROST REMBRANDT'S PUPIL 1721

Van Drost, die een leerling van Rembrant was, heb ik een Johannes Predicatie gezien, die braaf geschildert en geteekent was. Hy heeft lang te Rome geweest daar hy omgang hielt met Karel Lot en Joan van der Meer.

From Houbraken, *loc. cit.*, vol II, p. 61.
Houbraken does not state the painter's Christian name, probably because it was unknown to him. This has given rise to a confusion, which has persisted even to the present time. The catalogues[1] continue to call the artist Cornelis Drost, although he signed himself W. Drost on an etching (Bartsch, *Rembrandt*, n° 328), and Gulielmus Drost on a portrait in the possession of a London dealer. His *Preaching of John the Baptist* has disappeared. The Drost who lived for a long time in Rome, was probably another artist with the initial P., by whom there is a picture in the Innsbrück Museum (n° 602 in the catalogue). Cf. also the note to n° 1608 in the Dresden Gallery catalogue.

No. 426. HOUBRAKEN COPIES THE PORTRAIT OF JOHANNES ASSELIJN FROM REMBRANDT'S ETCHING 1721

Jan Asselyns Beeltenis gevolgt na 't geen door Rembrant geetst in print uitgaat, kan men zien in de Plaat C 3.

1. Those, for instance, of the Cassel Gallery, the Louvre, and the Wallace Museum.

From Houbraken, *loc. cit.*, vol. III, p. 65.
This etching is Bartsch, n° 277.

1721 No. 427. HEYMAN DULLAERT REMBRANDT'S PUPIL

§ 1. Dullaert's place and date of birth, youth and teacher. § 2. His intimacy with Rembrandt and the master's other pupils. § 3. Information given by his nephew Velthuyzen as to an imitation of Rembrandt by him.

§ 1. Heymen Dullaart geboren te Rotterdam op den 6 van Sprokkelmaand (February) *1636. . . . was vander jeugd aan vlytig in 't oeffenen van talen en wetenschappen, wanneer ook de zucht tot de Schilderkonst, hem na een bekwaam meester tot zyn onderwyzer deed omzien. Dit was Rembrant van Ryn, by dewelke hy in korte jaren door zyn vernuft, zoo ver vorderde dat hy voorts zig naar 't leven wist te behelpen, hondende naderhand nog omgang, met dezelve en zyne brave Leerlingen, § 2. inzonderheit Filips de Koning, die ook 't zyner gedachtenis zyn pourtret schilderde, waar van wy ons (wyl geen van later jaren voorhanden was) bediend hebben . . . . . .*

§ 3. De Kontschilder Velthuizen, van Gouda, die ten huisvrouw zyn Broeders dochter heeft, heeft my verhaalt, dat hy zyn meesters werk zoo eveneens met zyn penceel wist na te bootzen, dat de verbeelding van den krysgod Mars in 't blinkent harnas door hem geschildert, voor een echt stuk van Rembrant, tot Amsterdam, verkocht wert.

From Houbraken, *loc. cit.*, vol. III, p. 78 *et seq.*
The first paragraph has no new features, compared with our No. 402, from which it is taken. The intimacy with Philips Koning was probably a result of the circumstance that Koning painted Dullaert's portrait, which was engraved by Jacobus Houbraken for the collected poems [1]. The *Mars in Armour* of § 3 may have been a copy of Rembrandt's picture in the Glasgow Gallery (Bode, Plate 418).

1721 No. 428. AERT DE GELDER REMBRANDT'S PUPIL

§ 1. Rembrandt's fame forced the younger artists to imitate him. § 2. Flinck did so and also de Gelder, who began as the pupil of Hoogstraten, and afterwards approached Rembrandt more closely than any of his other pupils, retaining his manner to the last. § 3. He became Rembrandt's pupil in 1645. § 4. Like Rembrandt, he had a lumber-room full of antiquities, which he used as studio-properties.

§ 1. De Konst van Rembrant had als wat nieus in haar tyd een algemeene goedkeuring; zoo dat de konstoeffenaren (wilden zy hunne werken gangbaar doen zyn) genootzaakt waren zich aan die wyze van schilderen te gewennen; al hadden zy zelf een veel prysselyker behandelinge. § 2. Waarom ook Govert Flink (gelyk wy in zyne levensbeschryving hebben aangemerkt) en anderen meer, zich tot de school van Rembrant begaven. Onder deze was ook myn Stadtgenoot Arent de Gelder, die, na dat hy door S. v. Hoogstraten in de gronden van de Konst was onderwezen, mede naar Amsterdam vertrok om Rembrants wyze van schilderen te leeren, 't geen hem zoodanig toeviel en gelukte, dat ik tot zynen roem zeggen moet, dat geen van alle hem zoo na gekomen is in die wyze van schilderen. En is boven dit opmerkelyk, dat hy alleen onder zoo een menigvuldig getal, welke naderhand die wyze van schilderen agterlieten, daarin is staande gebleven.

§ 3. Hy kwam in den Jare 1645 by den zelven om de Konst te leeren en bleef 'er twee volle Jaren, wanneer hy zig weder naar Dordrecht begaf, en de konst tot heden toe loffelykheeft geoffent.

Van Rembrant zeit Pels dat hy
. . . . Door de gansche Stad op bruggen en op hoeken,
Op Nieuwe, en Noordermarkt zeer yv'rig op ging zoeken
Harnassen, Mariljons, Japonsche Ponjerts, Bont,
En Rafelkragen, die hy schilderagtig vont.

§ 4. Maar onze de Gelder, heeft niet minder dan hy een voddekraam van allerhande soort van kleederen, behangsels, schiet- en steekgeweer, harnassen, enz. tot schoenen en muilen inkluis, by een verzamelt; en de zoldering en de wanden van zyn schildervertrek, zyn behangen met floersche en gestikte zyde bewindselen en sluyers, zommige geheel, andere gescheurt even als de gewonnen legervaandels op de zaal van 't Haagsche Hof.

From Houbraken, *loc. cit.*, vol. III, p. 206 *et seq.*
The description of his style is correct. The date 1645 given as that of de Gelder's admission to Rembrandt's studio must be a mis-print, as Houbraken immediately before gives the same date for his birth. For 1645 we should probably read 1654.

1. Cf. Hofstede de Groot, *Quellenstudien*, I. p. 453.

1721 No. 429. GODFRIED KNELLER REMBRANDT'S PUPIL

Godfrid Kneller, geboren 1648, was van jongs af aan tot de Schilderkonst geneigt. Nadat hy zig eenigen tyd daar in geoffent had, begaf hy zig naar Hollant en tot onderwyzinge eerst van Rembrant, daar na van Ferdinand Bol.

Hoe lang hy 't onderwys van gemelde Meesters genoten heeft, weet ik niet, maar wel dat hy van daar naar Rome vertrok, en zich vorder oeffende naar de overheerlyke konst van Titiaan en A. Carats.

From Houbraken, *loc. cit.*, vol. III, p. 233 *et seq.*

The information here given is mentioned nowhere else, but may nevertheless be correct, F. Bol's influence being clearly visible in Kneller's youthful works in the Museum of his native Lübeck. The time of his apprenticeship with Rembrandt must have been about 1660, if the date 1648 given as the year of his birth is correct.

1721 No. 430. JAN GRIFFIER ACQUAINTED WITH REMBRANDT

§ 1. Griffier's first master was a flower-painter addicted to drunkenness. He then enters Roghman's studio and obtains admittance to other good painters' studios, among others that of Rembrandt, whose pupil he would have liked to become. Rembrandt refuses on account of his great friendship to Roghman. § 2. Griffier is able to imitate many masters and amongst them, Rembrandt.

§ *1. Zyn* (Jan Griffier's) *vader bestelde hem by een bloemschilder. Doch deze was een dronkaart, en in stee van dat Jan de konst oeffenen zoude, had hy werk genoeg om hem uit kitten en kroegen op te zoeken, en hem zonder ongemak t'huis te krygen, waar door hy een tegenzin in den baas kreeg, en ging by Roelant Rogman, daar hy een geruimen tyd bleef. Door zyn byzonderen yver en vlyt tot de konst maakte hy zig by elk bemint, zoo dat hy zomwyle toegang vont om der braafste meesters werken van zyn tyd te zien, als Lingelbach, Ad. van den Velde, Ruisdaal, en Rembrant, by welken hy graag had willen leeren : maar Rembrant weigerde zulks, zeggende : dat Rogman en hy te goede vrinden waren, om zyne leerlingen van hem af te lokken.*

. . . . . .

. . . . . .

§ *2. Tusschen beide dient ook aangemerkt dat hy zig niet altyd by eene wyze van Schilderen gehouden heeft; maar zomwyl zyn penceel liet zwieren naar den wint van voordeel, dan eens op de wyze van Rembrant, dan eens op de wyze van Poelenburg, Ruisdaal en anderen, zoo dat zyn werken dikwyls voor egte stukken van die meesters verkocht zyn geworden.*

From Houbraken, *loc. cit.*, vol. III, p. 358 *et seq.*

For the friendship of Rembrandt and Roghman, cf. No. 405 above.

No. 431. CORNELIS BROUWER REMBRANDT'S PUPIL 1721

Kornelis Brouwer, een konstlievend man, die ook voormaals een leerling van Rembrant was geweest, en zyn (i. e. Adr. v. d. Werff's) *geweezen meester* (i. e. Eglon H. v. d. Neer) *dikwils kwam bezoeken, waar door hy kennis aan hem had, toonde veel geneegenheit voor hem.*

From Houbraken, *loc. cit.*, vol. III, p. 392.

Cornelis Brouwer is not known as a painter.

CONCLUDING NOTE

With Houbraken the records of Rembrandt, which we may consider primary sources of information, come to an end. Houbraken was himself the pupil of one of Rembrandt's pupils, and knew several of the master's other pupils, beside his own teacher. His successors are content to borrow from him, and this more and more carelessly as time went on. The sale prices of Rembrandt's pictures at later periods are still of interest, but it becomes increasingly doubtful with time whether the works in question were really by Rembrandt. In transcribing these prices, we have taken the year 1702 as a final point, and for later sales, we refer students to the printed catalogues, and more especially to the extracts from these given by Hoet and Terwesten.

C. H. d. G.

SYNOPSIS

OF

DOCUMENTS RELATING TO REMBRANDT

I. CONSECUTIVE BIOGRAPHIES

Nos. 86, 329, 348, 360, 379, 381, 407.

II. REMBRANDT'S LIFE

1. Data bearing on his life and that of his nearest relatives : Birth, Baptism, Marriage. Death, Burial, notices of his Age : Nos. 3, 4, 10, 11, 15, 16, 21, 22, 34, 35, 37, 43, 60, 61, 78, 80, 86, 89, 94, 95, 137, 157, 158, 171, 192, 239, 264, 295, 301, 305, 307, 317.
2. Registration as a Student : No. 11.
3. Welfare : No. 25.
4. Pecuniary Circumstances, Income, Lawsuits, Debts, Bankruptcy, Estate (see also under Wills) : Nos. 1, 5-8, 20, 38, 53, 55, 57, 59, 64, 67, 68, 79, 82-85, 98, 105, 118, 120-123, 141-143, 145-147, 155, 160, 166, 168-174, 176, 178, 181, 183, 185-189, 194-204, 212, 213, 217, 226, 230, 231, 233, 234, 253, 255, 257, 258, 263, 265, 268-270, 275-281, 283, 287, 299, 300, 306, 312, 314-316, 319, 329, 360, 407.
5. Religion : Nos. 157, 360.
6. Dwellings : Nos. 2, 13, 19, 20, 25, 42, 47, 64, 65, 69, 86, 93, 95, 97, 140, 142, 143, 160, 166, 169, 186, 187, 234, 288, 407.
7. Graves : Nos. 96, 254.
8. Journeys : Sweden : No. 360.
   Venice : Nos. 379, 381.
   England : No. 394.
9. Friends : Nos. 259, 405, 430.
10. Wills : of his Parents : Nos. 9, 12.
    of his Father : No. 6.
    of his Mother : Nos. 36, 82, 83.
    of his Sister : No. 88.
    of his Wife : Nos. 93, 202, 256.
    Wills : of his Son : Nos. 179, 182.
    of his Daughter : No. 320.
    of Geertghe Dircx : Nos. 113, 117.
    of Hendrickje Stoffels : No. 241.
    of Anna Huybrechts : No. 298.
11. Art-collections and Art-dealing : Nos. 42, 51, 52, 54, 56, 129, 163, 169, 204, 210, 212, 225, 233, 253, 256, 261, 286, 306, 319, 326, 329, 340.
12. Letters and other Autographs : Nos. 16, 30, 32, 33, 39, 46-48, 63, 65-69, 71, 134, 135, 214.

III. REMBRANDT'S ART

13. Teachers and Predecessors : Nos. 18, 86, 324, 329, 348, 381, 406, 407.
14. Estimates of his Art, Praise, Blame (see also under Eulogistic Poems) : Nos. 14, 18, 86, 91, 117, 129, 149, 324, 337b, 339a, 340a-343a, 352, 358, 360, 379, 381, 385, 396-399, 401, 403, 407, 414, 421, 422, 428.
15. Pictures (see also under Prices, Engravings, Eulogistic Poems and Copies) : Nos. 18, 24, 29, 46, 47, 49, 62, 65, 74, 75, 90-92, 101, 104, 106, 108, 110, 114, 128, 133, 138, 144, 150-152, 154, 156, 159, 169, 190, 195, 215, 216, 218, 224, 227, 228, 242, 248-250, 260, 267, 282, 284, 285, 292-294, 296, 304, 313, 321-323, 325, 331, 336, 338, 339, 349-351, 353, 356, 359, 361, 363-366, 369, 388, 389, 393, 394, 402, 407, 409.
16. Prices and Valuations of his Works : Nos. 48, 66, 68, 70, 73, 76, 77, 99, 102, 103, 107, 112, 116, 124, 131, 136, 148, 154, 162, 163, 177, 180, 205-209, 229, 232, 251-253, 297, 302, 333, 334, 344, 345, 347, 354, 355, 357, 360, 362, 367, 368, 370-372, 383-387, 391, 392, 404.

INDEX

OF

PROPER NAMES OCCURRING IN THE DOCUMENTS

EXPLANATORY NOTE

1. The figures refer to the numbers of the documents, not to pages. 2. Y see under ij, when it forms a syllable, as in Rijn, Asselijn, but under y, when it is part of a diphthong, as in Beyeren, Ruysdael, or when it is pronounced like i, as in Bary. 3. Various forms of the same name, as Ulenburg, Ulenburgh, Ulenborch, Uylenburch, Uylenburg, Uylenburgh, Wijlenburch; Rijn, Rhijn, Reyn are entered under the most usual form.

A LIST

PICTURES BY REMBRANDT

WHICH HAVE CHANGED HANDS

[illegible] THE [illegible] YEAR OF THE PRESENT WORK

A LIST

OF

PICTURES BY REMBRANDT

WHICH HAVE CHANGED HANDS

DURING THE PUBLICATION OF THE PRESENT WORK

A LIST OF PICTURES BY REMBRANDT

WHICH HAVE CHANGED HANDS

DURING THE PUBLICATION OF THE PRESENT WORK

Vol. I, Plate 14. Rembrandt in a black Cap.
Now in the Collection of Mr. W. Beattie, Glasgow.

» » » 29. Rembrandt's Father in a broad-brimmed Hat.
Now in the Collection of Mr. S. Neumann, London.

» » » 36. St. Paul seated at a Writing-Table and meditating.
Now in the Collection of Mr. John W. Gates, Chicago.

» » » 48. Portrait of a young Lad.
Now in the Collection of Herr Ed. F. Weber, Hamburg.

» » » 51. Portrait of Nicolaes Ruts.
Afterwards in the Collections of Mr. E. Fischhof, Paris, and Comte Boni de Castellane, Paris.
Now in the Collection of Mr. J. Pierpont Morgan, London.

» » » 54. Portrait of Rembrandt standing, in an Eastern Dress.
Afterwards in the Collection of Mr. A. M. Byers, Pittsburg.
Now in the Collection of Baron A. de Schickler, Paris.

» » » 58. Rembrandt's Sister in a velvet Cap.
Now in the Collection of Sir Frederick Cook, Richmond.

» » » 65. Rembrandt's Sister in a fur-trimmed Cloak.
Now in the Collection of Mr. J. B. Robinson, London.

» » » 66. Rembrandt's Sister with a gold Chain.
Now in the Collection of Herr Carl von Hollitscher, Berlin.

Vol. II, Plate 85. Portrait of an old Lady in a white Cap.
Now in the Collection of the Heirs of Baron Alphonse de Rothschild.

» » » 99. Portrait of a young Couple.
Now in the Collection of Mrs. John L. Gardner, Boston.

Vol. II, Plate 120. The timorous Disciples in the Storm, erroneously called St. Peter's Boat.
Now in the Collection of Mrs. John L. Gardner, Boston.

» » » 139. An old Man looking sideways.
Now in the Collection of Mr. C. A. Griscom, Philadelphia.

Vol. III, Plate 159. Saskia at her Toilette.
Now in the Collection of Mr. Edmond Davis, London.

» » » 177. A Boy with a gold Chain and a parti-coloured Shawl.
Now in the Collection of the Heirs of Baroness Nathaniel de Rothschild, Paris.

» » » 185. Portrait of Anthoni Coopal.
Now in the Collection of the Heirs of Baron Nathaniel Rothschild, Vienna.

» » » 188. Flora decked with Flowers (School copy).
Now in the Collection of Mr. Lockett Agnew, London.

» » » 195. The Finding of Moses.
Now in the Collection of Mr. John G. Johnson, Philadelphia.

» » » 204. An old Man with his Throat uncovered.
Afterwards in the Collections of Mr. F. O. Matthiessen, New York, and Mr. E. Fischhof, New York.
Now in the Collection of Mr. W. B. Leeds, New York.

» » » 211. The Blinding of Samson.
Now in the Städel Institute, Frankfort on the Main.

» » » 213. A Suppliant before a Prince.
Now in the Musée Bonnat, Bayonne.

» » » 224. Portrait of an old Lady in an Arm-Chair.
Now in the Collection of Messrs. Duveen Brothers, London.

Vol. IV, Plate 230. Landscape with a Column.
Now in the Collection of Mrs. John L. Gardner, Boston.

» » 232. A stone Bridge over a Canal
Now in the Rijksmuseum, Amsterdam.

» » » 237. A woody River Scene with Cows.
Now in the Collection of M. H. Killenyi, Budapest.

» » 240. The Dismissal of Hagar.
Now in the Victoria and Albert Museum, London.

» » » 260. Rembrandt with short Hair in a broad flat Cap.
Now in the Collection of Mr. H. L. Terrell, New York.

Vol. IV, Plate 271. A Man in a steel Gorget and a wide Cap, with outstretched Hand.

Now in the Collection of Mr. B. Altmann, New York.

» » » 290. Portrait of an aged Minister in a furred Cloak seated at a Writing-Table, erroneously called Jan Cornelisz Sylvius.

Now in the Collection of the Heirs of Herr Adolf von Carstanjen, Berlin.

Vol. V, Plate 317. Christ at the Column.

Now in the Collection of the Heirs of Herr Adolf von Carstanjen, Berlin.

» » 319. Jan Six at the Window.

Now in the Musée Bonnat, Bayonne.

» » » 323. Study for the Head of Susanna.

Now in the Musée Bonnat, Bayonne.

» » » 331. Tobit and his Wife in an Interior.

Now in the Collection of Sir Frederick Cook, Richmond.

» » » 337. The Descent from the Cross.

Now in the Collection of Countess R. de Béarn, Paris.

» » » 378. Head of an old Man with a white Beard.

Now in the Musée Bonnat, Bayonne.

» » » 385. A bearded Man with a Bust of Homer.

Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 390. Study of an old Man with a high furred Cap and a long Stick, seated before a Curtain.

Now in the Collection of Sir Frederick Cook, Richmond.

Vol. VI, Plate 408. Christ and the Samaritan Woman at the Well.

Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 413. Small Head of Christ turned to the Left.

Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 438. Hendrickje Stoffels in a brown Mantle, looking down.

Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 442. Titus standing, his Hands on his Sides.

Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 468. A Man in a plumed Cap, seated, and turning to one Side, with a significant Gesture.

Now in the Collection of the Heirs of Baron Alphonse de Rothschild, Paris.

» » » 472. Head of an old Woman in a black Hood.

Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

Vol. VI, Plate 477. An old Woman cutting her Nails.
Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 480. An old Woman with a black Head-Cloth, seated, her Hands folded.
Now in the Collection of Sir George Donaldson, London.

Vol. VII, Plate 509. A young Rabbi in a black Skull-Cap.
Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 513. A Study of two Negroes.
Now in the Collection of Dr. A. Bredius, The Hague.

» » » 522. Study for the Head of St. Matthew.
Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 525. The Evangelist.
Now in the Collection of Mr. W. D. Lawrie, London.

» » » 528. The Sibyl.
Now in the Collection of Mr. Theodore Davis, Newport.

» » 532. Pilate washing his Hands.
Now in the Collection of the Heirs of M. Rodolphe Kann, Paris.

» » » 536. A Woman in a rich Cap with a red Pink in her right Hand.
Now in the Collection of M. Maurice Kann, Paris.

Vol. VIII, Plate 548. Rembrandt in a steel Gorget with a Cock's Feather on his Cap.
Now in the Collection of Mr. F. G. Logan, Chicago.

» 582. Bust of a Jewish Philosopher.
Now in the Collection of M. Charles Sedelmeyer, Paris.

CONTENTS OF VOLUME VIII

Catalogue of Pictures by Rembrandt known only by Engravings.

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